

# KERRANG!

February 10-23 1983

No. 35

60p

**BLACK  
SABBATH A.D.  
(After Dio)**

**EXCLUSIVE HAGAR  
INTERVIEW!**

**NEW  
MAIDEN  
DRUMMER!  
SANTERS!  
SAGA! UFO!  
JAGUAR!  
MERCYFUL FATE!**





■ Those **RAINBOW** fans who feel inclined to investigate just what the band's '82 US live show was like should check out a new video release entitled 'Live Between The Eyes'. Recorded in San Antonio, Texas, 'Live ...' features during its 75 minute duration such classic numbers as 'Spotlight Kid', 'Miss Mistreated', 'All Night Long', 'Stone Cold', 'Long Live Rock 'N' Roll', and that unknown(!) ditty 'Smoke On The Water'.

■ Dutch contenders **VANDENBERG**, who did well on the recent MSG tour over here, are all set for their first venture into the States. The band have been confirmed as the support group on Ozzy Osbourne's two month trek, which begins on February 11th. Reaction in America to them has been surprisingly good on the vinyl front, with their debut LP having sold 60,000 copies in the past month alone!

Following on from this USA commitment, Vandenberg plan to return in May to Britain for a club tour. They then go back into Jimmy Page's Berkshire Studio to record their second album in July, a long-player that will probably hit the shops around September, if all goes according to schedule (as if anything in rock 'n' roll ever does!).

■ Scots rockers **NAZARETH** will display the human touch on February 14, by celebrating St. Valentines Day helping to raise money for a children's hospital in Edinburgh. The band will be playing a special gig at the Coasters Club in Edinburgh, where 1,000 tickets only will be available at the price of £5. All proceeds will be going towards the purchase of equipment for the dangerous births unit at the hospital. The band will appear between 5.30-10.00pm, and the entire show will also be broadcast live by Radio Forth, who are promoting the concert. Needless to say, da Naz-lads are giving their services free.

■ Athletic rockers **RAVEN** are to record their third studio LP at the legendary Dieter Dierks Studio in Cologne. Tentatively entitled 'All For One - One For All', the album is to be produced by Michael Wagener, the man responsible for Accept's recent masterpiece 'Restless & Wild'. As yet



**HEY, MAAAAAN, di ya see Channel Four's latest excursion into the realms of metal-dom? Yeah, we're talkin' 'bout 'The Bad News Tour', perhaps the greatest documentary of all time, broadcast just recently.**  
**Now, what we'd like to know is, who the hell were the band actually modelled on? Speculation in the office has been rife on the potential victims, with the current faves being Quo, early Iron Maiden, and Spider. However, there's also a body of opinion that reckons Girlschool to be nearer the mark.**  
**Oh yeah, and we hope you spotted the Kerrang tee-shirt worn proudly by one member of the band. Yep, you can't keep a good item of clothing down!**

no release date has been fixed, although it is hoped that said monstrosity will be in the shops during March.

■ It seems that the **KISS** US roadshow '83 is going to be a pretty hot one. A recent eye-witness report filed from Rockford Illinois, proclaims the band to be putting over their biggest/loudest/brightest performances ever. And new guitarist Vinni 'Wiz' Vincent certainly seems to have settled into his new role as replacement for Ace Frehley. Our

trusty reporter was frothing at the seams as he went into a solo, complete with one purple patch when he stroked his gold Ibanez model axe with a fiddle bow (shades of Jimmy Page?).

As for the new Kiss set, this features a selection of inevitable classic kuts such as 'Cold Gin', 'Fire House', 'Black Diamond' (with drummer Eric 'Fox' Carr on lead vocals!), 'Rock 'N' Roll All Nite', and 'Detroit Rock City', alongside recent masterpieces from

the 'Creatures Of The Night' set like the title track, 'I Love It Loud', and 'War Machine'.

Aside from the much publicised drum-riser tank mock-up, the band's special effects boast enormous flamethrowers, showers of confetti blown from the tank gun, and, of course, the traditional blood-dribbling from Gene Simmons. It all adds up to the sort of show that gives a fresh dimension to the term 'mayhem'.

As to news of the temporarily out-of-action Frehley, the latest word from the Kiss office is that he won't be making any live appearances on this tour (despite stories to the contrary). However, the guitarist hopes to be back in action on the next Kiss studio LP, due to be recorded during June and July of this year.

■ Maybe it was the pressure of having that massive **Kerrang** spread recently, but Kraut rockers **ACCEPT** have now decided to part company with man-anthill vocalist, Dave Dickson-lookalike Udo Dirkschneider, the only rock 'n' roller to make Ronnie Dio seem like King Kong! Or at least we think he's going, anyway. Word, you see, originally reached us via the band's German publishing company, the scam being that he would finally quit at the end of March, when the

## 25 HEAVY albums to be won!



**RIGHT, here we go again! Now's your chance to win a pristine copy of the new K-Tel HM compilation, 'Heavy'. We've 25 copies of this Klassic Kollektion to be won. So if you fancy having an album containing gems from such as Motorhead, Rainbow, Quo, Diamond Head, and Lynyrd Skynyrd, get your thinking caps on, and answer the three questions below:**

**1) The LP features the modern Hawkwind version of 'Silver Machine' released last year on RCA. But on which label did this song originally appear?**

**2) Joe Walsh's great hit 'Rocky Mountain Way' is also on 'Heavy'. But which Canadian trio covered this song on their second album?**

**3) Who is the vocalist on the MSG number 'Dancer', another cut from this LP.**

**Send your answers on a postcard to Heavy competition, Kerrang, PO Box 16, Harlow, Essex. Don't forget to include your own name and address!**



lads finish off all present touring commitments. However, a spokesman for Accept, when approached with this story, was definitely blushing down the phone link, eventually admitting that no decision has yet been taken as to whether Herr Dirkschneider is IN or OUT.

So, reading between the lines, we here at Mayhem reckon that for reasons best known to themselves, Accept are unhappy with the mini-vocalist, want him out, but are delaying any official announcement until the band have some time to spare to find a replacement.

Still on the Accept front, the band were due at the end of January to play a major New York gig, with **MANOWAR** and Dutch band **BODINE**, on a bill sensitively entitled 'World War Three'. However, last minute immigration hassles prevented them from entering the country, and as a similar problem was also encountered by Bodine, the show went ahead with local heroes **VIRGIN STEELE** being added to the list.

■ **Legendary puppet-master GERRY ANDERSON**, responsible for such classic TV series as 'Thunderbirds' and 'Fireball XL5' (whose hero, Steve Zodiac, is alive, well and currently reincarnated with Vardis!) is back producing his first all-new puppet programmes in a decade. Entitled 'Terrahawks', it consists of 26, half-hour episodes, and although no details of plots or storylines are available at present, the series will hopefully be fully networked by ITV before the end of 1983. So, stand by for action.

■ Joy of joys! **DUMPY'S RUSTY NUTS** celebrate their first year of recording by re-issuing their first two singles, 'Just For Kicks/Ride With Me' and 'Box Hill Or Bust/It's Got To Be Blues', in one package, complete with a sew-on patch. This is available for £2.50 (including postage and packing) from Cool King Records, 18-19 Warwick St, London W1.



**AT LAST London can once again boast a shop specialising exclusively in rock music. 'Shades' has boldly assumed the mantle of being the capital's only Hard Rock watering hole in the arid desert of stores catering for commercial poppers and disco trends, and situated right in the heart of Soho, too, a minutes walk from the Marquee Club (Wardour St.), next to the now sadly defunct 'Dark They Were & Golden Eyed' shop.**

**Proprietor MIKE SHANNON (above) has turned his shop into something of a Kerrang! readers paradise. In amongst the regular HM/HR platters you'll find probably the most comprehensive collection of rock imports in London; American, Canadian, Japanese, European, they're all included and Mike's distribution is so red-hot albums are regularly to be found in 'Shades' before even the record companies over here have them.**

**Whatever that elusive album you saw reviewed in the Kerrang! imports column happens to be, chances are you'll be able to lay your fingers on one here. Indeed, all the Kerrang! chart material is covered and more besides as well as books, mags and posters. And if you can't make it down to London there's no need to feel left out as Mike is at present setting up a mail-order scheme.**

**'Shades' can be found at 13/14 St. Annes Court, London W1 (off Wardour St.) and is open from 11am till 5.30pm Monday to Saturday.**

## LOS ANGELES

■ The thong remains the same... The first annual **Miss Nude Heavy Metal** contest – organised by Nude HM female experts **Mötley Crüe** – has been cancelled. Some say they couldn't find enough attractive nubile headbangers for the job; some say it's to do with a city bylaw prohibiting minors – who make up most of the Crüe's crowd – witnessing such depravity. We at *Kerrang* reckon it's a – er – cover-up job. Anyway, talking about wicked HM debauchery, **Aerosmith** have dubbed their current road-hopping the 'Lord Of The Thighs' tour. Something to do, according to **Steve Tyler**, with the band's "answer to herpes." Hmmm...

■ Filling the lead guitarist slot in **Ozzy Osbourne's** band has started up all manner of battles on the LAHM circuit, with half the local guitar heroes trying out for the job. The shortlist had narrowed down to **George Lynch of Dokken**, who flew over to England to spend some time with the man but didn't work out, **Craig Turner of Network** and – the winner! – **Jake Williams**, one-time axeman with **Ratt** and **Rough Cut**, the band that's being produced by **Ronnie James Dio**.

■ **Dokken**, named after and led by the bloke who taught **Randy Rhoads** how to play guitar, should be landing the opening slot on **Def Leppard's** American tour in a couple of months. Meanwhile **Don Dokken** has been helping out with the vocals and lyrics on **Scorpion Herman Harebell's** solo album.

■ Stings ain't what they used to be. Local shock-HMers **Wasp** are heading for New York to record their debut album with old pal **Ace Frehley** of (I haven't left) **Kiss** producing.

■ One small step for **Wendy**, one large leap for mankind, or something like that. When the **Plasmatics** get around to rescheduling their cancelled L.A. concerts – blame lousy

ticket sales or **Wendy O Williams's** sprained ankle, as you like – the singer plans to leap off the top of the Capitol Towers – their famous record company building, modelled on a giant Ajax can. She didn't say why. Incidentally, Plas fans be alerted to the fact that a coffee-table book full of pix and words of wisdom from **WOW** has just come out of New York. It's called "Your Heart In Your Mouth" and you'll find it on **Raging Rhino Publications**.

■ This bit is for old hippies. The rest of you talk amongst yourselves. The **Grateful Dead** have added a new prop to their shows; a magic mushroom that glides through the audience towards the stage, growing larger and larger all the time until – wow, far out man, it's big enough for the band to sit on, if they should really want to do such a thing...

Local **Doors** impersonators, **Strange Daze**, have released a record which includes their tribute/Stars on 45 **Doors** medley...

And, hot on the heels of **Vanilla Fudge**, the original **Spirit** – **Randy California** and co – have come down from whatever they were on and started recording again. They've just done an album – a couple of **Hearts** and an ex **Doobie Brother** helped out – and a video, and are looking for a record company.

**Jefferson Starship** are doing their bit to help out their fans – I mean drug casualties! They're holding a special **Starship** memorabilia auction up in San Francisco, flogging the likes of **Craig Chaquico's** guitar and a bunch of gold albums, to benefit a local drug clinic.

■ Okay, the rest of you can come back. **Sammy Hagar** got together with ex **Cheap Trick** bassist **Tom Petersson**, **Heart's** drummer **Denny Carmassi** and **Journey's** guitarist **Neal Schon** – a regular American superstar jam – in a San Francisco recording studio. Still no word what they'll do with the tapes. And another **Journey** member – **Steve Smith** – is off working with ex **Santana** keyboardist **Tom Coster** on a fusion album.

# TOUR DATES

**MARILLION** embark on a 28-date tour in March, coinciding with the release of their debut album for EMI, 'Scripts For A Jester's Tear': University, Norwich (March 15); Top Rank, Reading (16); Civic Hall, Guildford (17); Friars, Aylesbury (18); Lees Cliff Hall, Folkestone (19); Guildhall, Portsmouth (20); Top Rank, Cardiff (22); Winter Gardens, Malvern (23); Caesars, Bradford (24); Mayfair, Newcastle (25); Winter Gardens, Bournemouth (27); Colston Hall, Bristol (28); Victoria Hall, Hanley (29); Rock City, Nottingham (30); Odeon, Birmingham (31); Gaumont, Ipswich (April 1); City Hall, St. Albans (2); City Hall, Hull (5); Town Hall, Middlesbrough (6); Playhouse, Edinburgh (7); Pavillion, Glasgow (8); Caird Hall, Dundee (9); Capitol, Aberdeen (11); University, Lancaster (12); City Hall, Sheffield (13); Royal Court Theatre, Liverpool (14); Apollo, Manchester (15); Odeon Hammersmith (17).

**IRON MAIDEN** go out on the road again in May, at the start of yet another extensive world tour: City Hall, Hull (May 2); Guildhall, Preston (3); New Theatre, Oxford (5); De Montfort Hall, Leicester (6); Gaumont, Southampton (7); Gaumont, Ipswich (8); Royal Concert Hall, Nottingham (10); St. George's Hall, Bradford (11); Apollo, Glasgow (12); Playhouse, Edinburgh (13); St. David Hall, Cardiff (15); City Hall, Sheffield (16); City Hall, Newcastle (17); Victoria Hall, Hanley (18); Colston Hall, Bristol (20); Odeon, Birmingham (21); Apollo, Manchester (23); Odeon, Hammersmith (26/27).

Tickets for all gigs are already on sale, except for Bristol where they will be available from April 20. Prices are £4.50 for Preston, £4 for Oxford, Leicester, Ipswich, Bradford, and Hanley, and £4.50/£4/£3.50 at all other venues. Support act will be US quintet **Axe**.

**TERRAPLANE** continue their 'No Herpes Till Hammersmith' tour with the following dates: Pennyfarthing, Oxford (February 19); Marquee, London (March 9).

**WRATHCHILD** have lined up a trio of gigs under the banner of the 'Sit On My Face Tour' to promote the release of their debut four-track, 12" single 'Stackheel Strutt', on Neon Bullet Records: Verurun Arms, Watford (February 17); Kensington Ad-Lib, London (18); Clarendon, London (26).

**SOLSTICE**, progressive folk rockers from Aylesbury, have lined up a series of gigs, which will mark the debut of new vocalist **Shelley Patt**. They play the Marquee, London on February 22/March 8, and then embark on a three-week Scottish club tour, beginning at the Heatherly Bar, Wishaw on March 26. To date the only other confirmed gig is at the Ice Rink, Inverness (March 26).

**I.Q.** have a gig lined up with fellow prog-rockers **Pallas** at the Marquee on February 18.

**SARACEN**, who've had to constantly re-schedule their proposed tour due to the illness of vocalist **Steve Bettney**, have confirmed the following dates in their latest attempts to get on the road: Creeps Club, Carlisle (February 23); Whitehouse Disco, Whitehaven (24); Hard Rock Cafe, Glasgow (25).

**DUMPY'S RUSTY NUTS** have confirmed gigs at the Dolphin Club, Kingston (February 22), and Golden Lion, Fulham (24).

**ENGLISH ROGUES** have added some more dates to their provincial tour: Peartree, Milton Keynes (February 10); Castle, Ashford (12); Eight Balls, Wingham Well (16); Royal Norfolk, Folkstone (18); Airmen, Shefford (19); Red Lion, Gravesend (25).

**MINAS TIRITH** from Derby play at the Polytechnic, Coventry on February 21, their first gig outside of Derby!

**SOLDIER** have a series of dates lined up for the rest of February: Venue, Aberdeen (10); Hard Rock Cafe, Glasgow (11); Heatherly Bar, Wishaw (12); Rothas Arms, Glenrothes (13); Tahndu Club, Stirling (14); USAF Base, Upper Heyford (17); Five Balls, Northampton (20); Pile Bar, Bradford (24); Moonraker Club, Cannock (25); Riverside Club, Wigan (27).

**CHAIN REACTION**, described as the heaviest band from Cornwall, play a short Midlands tour in February: Regent, Hinkley (11); Barrel Organ, Birmingham (12); Railway, Birmingham (14); Grapes, Birmingham (15); Golden Eagle, Birmingham (17); Marquis Of Queensbury, Wigston (18); Arts Centre, Nuneaton (19).



47713 8491423



GEEZER BUTLER: Pic by Robert Ellis





**BUTLER and IOMMI: Pic by Fin Costello**





# COME TO THE SABBATH

Pete Makowski talks to Tony Iommi and Geezer Butler

"What is this that stands before me?" "Black Sabbath" by Black Sabbath.

## PICTURE THIS...

A graveyard scenario... similar to the retouched tinted haunting vision that adorns the cover of Black Sabbath's debut album; a vision accurately capturing the (spiritual) menace implicated by the band all those years ago... The pre-hells bells toll as the heavy mist, which once rolled thick over the bone orchard, laying it's protective spell, thins and fades. It's ominous grip on the surroundings is now being pierced by the more sturdy tombstones whose weathered tips jut out proudly in defiance of this sweeping cauldron of moisture.

Time marches on and the once impenetrable curtain of night is slowly but surely pulled open. The mystique of the twilight world is now replaced by the welcoming overture of daybreak, and a million diamonds glisten on the ground as the sun unleashes it's shafts of light on the sparkling dewdrops.

In the distance a formless cluster slowly becomes clear as the ultra-violet rays strike what appear to be metallic objects worn by the looming figures.

The 24-hour vigil is almost over for the frightened yet intrepid onlooker who now squints painfully to make out this blur. Suddenly, reality nips him straight in the face and he becomes aware that there are only two people out there in the barren waste - not the four he was supposed to be meeting.

Was this some trick of the light reeking havoc with his already failing eyesight? Or had members of this musical sect, Black Sabbath, become victims of the famous ritual that goes hand in hand with their monicker. Had they sold their souls for rock and roll and were the payments now overdue?

This was the young scribe's first sojourn into the realms of investigative journalism and overcome by a pervading (false) sense of security, he bounded towards his "find" like an over-excited pup.

Closing in, the apparition gradually became more mortal, and he soon found himself confronted by two sturdy *homo sapiens*, both moustachioed. Were these the survivors of some ghastly pagan ritual? The taller of the two opened his mouth as if about to make some choking satanic utterance.

"Alright my son, how about a drink then?"

OK, OK so maybe the intro is a bit over dramatic, like some naff outtake from the cutting room of Hammer films, but one can't introduce a Black Sabbath feature with a description of an inter-city journey or the wonders of spaghetti junction (lurid though both are). I mean the idea of a rendezvous with the Sabs in the cocktail bar of Brums' very own tacky Holiday Inn, hardly conjures up visions of gothic imagery, does it? And Tony Iommi's opening verbiage (recorded above) is hardly reminiscent of the sort of incantation or magical mantra uttered prior to the slaughter of yer proverbial vestal virgin... or goat.

The fact is, that as much as one tries to enshroud Sabbath in mystique, or tart up their front through journalistic license (this particular hack having well over three endorsements), it's almost impossible to conceal their total normality and outright down-to-earthness something drastically at odds with the band's popular image.

The very early/formative days aside, one can't even accuse them of goading the general public into believing that they do indeed possess super natural powers. I mean, let's face it, any band featuring someone with a name like Geezer has got to be a regular bunch of chaps - which is exactly what the Sabs are. Well, the remaining members, that is, for unless you happen to be a closet esthete and have kept your head underground, you must be aware of the recent upheaval with in the Sab ranks.

The band, who are currently enjoying/ending their third decade, have now been whittled down to a duo, though Tony Iommi and Geezer Butler won't be going out on the road in this state. In fact, as you read this they're probably already in the process of putting together a new line-up and writing a new batch of songs - their main reason for returning to these shores. It was an ideal opportunity for yours truly to hot foot it to their hometown for a quick interrogation in order to put you, beloved *Kerrang!* reader, fully in the picture.

One could look upon the release of their current album, 'Live Evil', as an unfortunate case of bad timing, it being almost a walking advertisement for the ex-members. But, then again, if like myself you happen to be a raging optimist, you can viddy this final offering from the Sabs Mk 11 as a testament to a past era and a fine opportunity for the band to start something fresh. It

also repairs some of the damage done by the release of the abominable 'Live At Last' album, as 'Evil' actually captures the vital essence of what the Sabs are about.

'Live Evil' is without doubt a landmark in the band's turbulent career and is, in fact, the catalyst responsible for the last line-up's demise - as Iommi and Butler revealed over a table decorated in pint glasses and fag ash. Their enthusiasm was stunning, admirable for a group who've been f\*\*ked over more times than a solitary cow in a field of bulls.

"It was a strain doing it," announced a grinning Geezer, in a thick local accent that makes it hard to believe the band have spent the last few years ensconced in the murky, polluted depths of Los Angeles. "We'd done a couple of live albums before but scrapped them. In fact 'Live At Last' was one of the ones we'd scrapped... aaagh! It was terrible!"

Iommi/Butler, responsible for the production of 'Live Evil' admit to having difficulty in assessing the album's worth on a musical level as they were so involved in it's creation. Also the period of time over which the tapes were collated, wasn't exactly a memorable peak in their career.

Tony: "It's difficult to say how pleased we are with the album, we were so wrapped up and involved in it, it was hard to view it with any clarity. Personally, I had to leave off for ages before I could listen to it, you just can't get a proper perspective of it if you're around it all the time."

It was unquestionably a successful production job, which would suggest the possibility of the pair producing the next studio album. Geezer agreed enthusiastically.

"I think we'll definitely do the next album unless we get a really good, straight producer who isn't smashed out of his brains all the time. Maybe all we need is a good engineer."

Tony: "We'll be able to work a lot quicker on the next album, too. A lot of things album-wise took time because we always ended up trying to write and record stuck in one place instead of doing it over a period of time. We should sit down together, write material and THEN take it into the studio. It's always worked out wrong, and it's always taken so long. Now, we've decided to have total control over where we write and record instead of going somewhere because of other people."

Geezer: "It was getting much too regimented! It was like you

had to be in a particular place at a particular time to write an album; you can't work like that! You can only work when you feel like writing. If you don't then you spend a lot of time hanging around wishing you weren't there."

As stated before there were some major factors i.e., internal friction that hampered the progress of 'Live Evil'.

Tony: "It was an awkward situation because of what happened with the band, it made the whole thing difficult to produce. Ronnie wanted it a different way to how we heard it. So we'd be in the studio mixing during the day and Ronnie would come down at night and change it, it began to sound like a vocalists with a backing band. He tried to have full control of the album. I mean we've been waiting for years to do a good live album. We wrote the f\*\*king music so we know how it should sound!! But he kept going into the studio and changing everything."

Geezer: "At first we didn't know what was happening and the engineer was in a funny spot because he couldn't say anything."

Tony: "Yeah, he didn't know who was paying the bills, and it was driving him nuts. Finally he said: 'who the hell is producing this album?!!' So we had to bring it to a head, like."

We all agreed that Ronnie is probably better off fronting his own band (surprisingly called Dio) taking along Vinnie Apples - always an employee rather than a member of Sabbath - as he was displaying an obvious lack of commitment during the last tour and spent most of the time telling the media about his forthcoming solo project. Egos were on the rampage.

Geezer: "We felt we were being taken over by Ronnie."

Tony: "In the States he was getting like a little Hitler. He's got a great voice, but personality conflicts took over really."

Of course, the band are bitter about the situation as they feel that Dio has been able to pursue a solo career purely on the strength of his association with Sabbath, but having people riding on the back of their reputation is an old, familiar story that has plagued the group throughout their career, making them naturally suspicious of outsiders.

You'd expect a band of Sabbath's stature and magnitude to have an office, their own

CONTINUES PAGE 8





Pic by Fin Costello

# MARILLION

## NEW SINGLE HE KNOWS YOU KNOW

c/w CHARTING THE SINGLE

7" EMI 5362 · 12" EMI 5362

Available in Full Colour Picture Bag

Special 12" Record Includes Extended Version of  
He Knows You Know

Produced by Nick Tauber



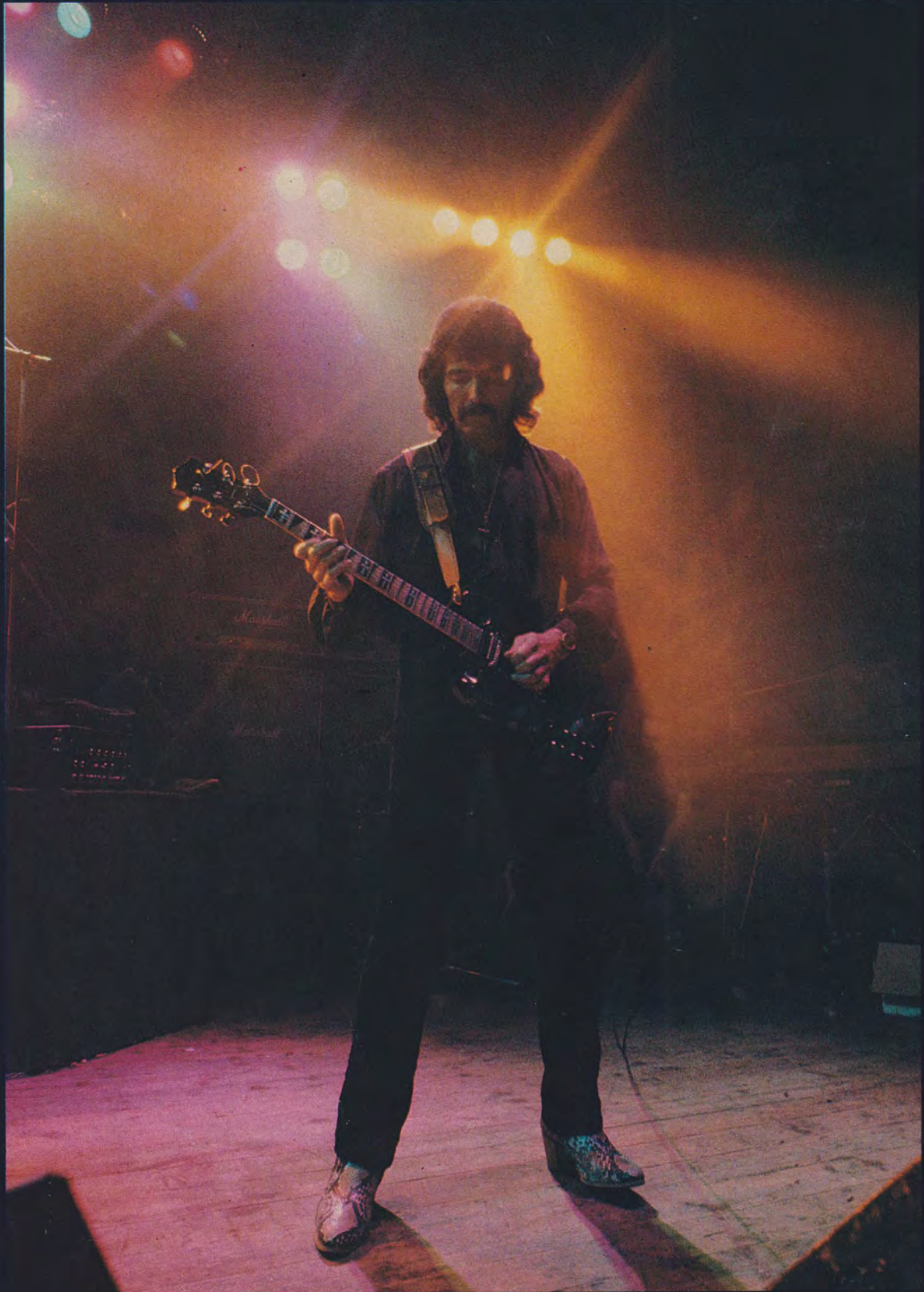
<b>MARCH</b>		<b>APRIL</b>	
TUES 15th	NORWICH UNIVERSITY	FRI 1st	IPSWICH GAUMONT
WED 16th	READING TOP RANK	SAT 2nd	ST. ALBANS CITY HALL
THURS 17th	GUILDFORD CIVIC HALL	SUN 3rd	HULL CITY HALL
FRI 18th	AYLESBURY FRIARS	TUES 5th	MIDDLESBOROUGH TOWN HALL
SAT 19th	FOLKESTONE LEAS CLIFF HALL	WED 6th	EDINBURGH PLAYHOUSE
SUN 20th	PORTSMOUTH GUILDHALL	THURS 7th	GLASGOW PAVILLION
TUES 22nd	CARDIFF TOP RANK	FRI 8th	DUNDEE CAIRD HALL
WED 23rd	MALVERN WINTER GARDENS	SAT 9th	ABERDEEN CAPITOL
THURS 24th	BRADFORD CEASARS	MON 11th	LANCASTER UNIVERSITY
FRI 25th	NEWCASTLE MAYFAIR BALLROOM	TUES 12th	SHEFFIELD CITY HALL
SUN 27th	BOURNEMOUTH WINTER GARDENS	WED 13th	LIVERPOOL ROYAL CRT THEATRE
MON 28th	BRISTOL COLSTON HALL	THURS 14th	MANCHESTER APOLLO THEATRE
TUES 29th	HANLEY VICTORIA HALLS	FRI 15th	LONDON HAMMERSMITH ODEON
WED 30th	NOTTINGHAM ROCK CITY	SUN 17th	
THURS 31st	BIRMINGHAM ODEON		

TICKETS ARE ON SALE NOW.  
CHECK WITH LOCAL BOX-OFFICES FOR TICKET DETAILS.  
DETAILS CORRECT AT TIME OF PRESS





47777 84994777



TONY IOMMI: Pic by George Bodnar





record company, studio and all the other trimmings that go with their supposed wealth. But, in fact, most of their major dealings are conducted from a council flat on the outskirts of Brum by Paul Clark – tour manager, confidant, and long-standing friend.

They've also recently acquired a new manager in the shape of Don Arden; a controversial character, undoubtedly skilled in his craft, though he has his critics who cast a dubious shadow over his methods. Like him or loathe him his success rate is staggering and most artistes who leave his fold seem to rapidly decline into obscurity (remember ELO?)

Ozzy Osbourne, of course, is the exception, being managed by Don's daughter Sharon – a shrewd lady who has certainly inherited her father's knack of artiste development and uncanny timing. At the moment, it seems, the Arden family are split which is a shame as Ozzy and Sabbath under one collective umbrella could well have produced some interesting developments.

Still, with Don Arden at the helm, an accountant and Clark, the Sabbath Organisation is a small/tight and somewhat insular situation, an obvious reaction to their previous horrendous liaisons with management which seem to have been costly affairs handled with stunning incompetence. Their last flirtation was probably the straw that crippled the camel, an involvement with Sandy Pearlman, mayhem's main machiavellian meglomaniac, who on first sighting comes over as the friendly neighbourhood hippy but is in fact sharper and more scruple-free than most of yer three-piece lawsuit merchants. Pearlman, looking something like a reject dummy from an Army & Navy store, makes Kim Fowley and his ilk reek of credibility.

Of his many inane rants, his most blasphemous has been to publicly declare Heavy Metal his invention. Since getting involved with rock and roll he always had a burning ambition to manage Sabbath and story has it that he created Blue Oyster Cult as a substitute to jerk off to while waiting for the real thing.

Geezer: "When BOC supported us in '71 they were playing 'Iron Man' and 'Paranoid'. They were well embarrassed about it. The decision to take him on was

something we didn't go along with wholeheartedly. The entire set up was run on a Mickey Mouse level. Pearlman used us to elevate the status of BOC."

In fact Sabbath nearly lost everything they'd sweated blood for over the years due to the actions of one demented human jack-rabbit. Really, it's astounding when you think of all the crushing blows this group has taken, yet they manage to survive intact and their following seems to continue to expand.

## **"We want to put our idea of Black Sabbath together, because WE ARE Black Sabbath."**

Geezer: "We believe in Sabbath. We've had to struggle from the start to the end against all odds, and it would be a shame to let it all go. We don't care what anybody says, we're not going to let it all go until WE decide. People want to see the band and the name carrying on."

There's no doubt that the name still gets a good response and that Tony and Geezer were responsible for the majority of the material in the early days (Butler having written most of the lyrics). I wondered, however, what they felt they had to offer in this day and age...

"Well, I still think there's more to come," Geezer announced confidently. "We'd like to bring out the ultimate Black Sabbath album 'cos we did stray away from what we wanted to do."

Tony: "This time we're going to make sure we put in everything we like and leave out all the bits we don't."

Geezer: "We want to put our idea of Black Sabbath together, because WE ARE Black Sabbath."

Tony: "I thought we were getting a bit lost around 'Volume 4', but there again it's what you feel at the time. Y'know, that's another thing you have to experience. If we'd carried on with 'Master Of Reality' part 2 we probably would have split up ages ago."

Geezer: "You've got to experiment and try other things. Like when we did acoustic tunes with big orchestras, that was a big jump for us, and it was a change we were proud of at the time. Nowadays, things aren't

progressing as fast as people think. Nobody's making much impact with lyrics and if they are people aren't listening."

What do you feel lyrics should communicate?

Geezer: "Well, I don't want to put other bands down for what they write, everyone should be allowed to write but I try and express what I feel about the other side of life, like computer things and the way the world is going. It does get frustrating because nobody is writing the lyrics I like to sit down and listen to; a song that is going to mean something to me."

Tony: "It's like a film. If you're watching a film and the wrong music's there, it makes the whole thing totally different."

Geezer: "Now they're working on all these space films and horror films and that's the sort of stuff we wrote about."

I asked what the two thought about the Ozzy live album...

Tony: "It seems strange that he recorded a live album full of Sabbath songs 'cos he didn't need to do that."

Geezer: "I thought he just made himself look stupid."

Tony: "I mean he's always going on about us and how we shouldn't go out as Black Sabbath and then he turns around and records a whole album that's Black Sabbath!"

With the band firmly reinstated on home turf (Tony: "LA was driving us nuts!") they plan to start recording in late spring. Till then, they'll continue to write toons and search for a line-up which by all accounts is complete, though not totally definite due to contractual ties surrounding the singer and the fact that they're trying to get Bill Ward back in the band which means locating the evasive drummer first!

Apart from the minor disruptions that plague us in life, things seem fine and the lads have certainly learnt from all their trials and tribulations.

Geezer: "We've got to have more control now, it's got out of hand too much before. We let that happen out of our own generosity. If we make the mistakes that's alright."

Tony: "Now we feel we've got the time to get a band together properly. We're working on it and taking our time."





# The official HM charts specially compiled for Kerrang! from a nationwide survey of 50 specialist shops

## SINGLES

- 1 3 SILVER MACHINE **Hawkwind** (United Artists)
- 2 2 SHADOWS OF THE NIGHT **Pat Benatar** (Chrysalis)
- 3 1 SYMPTOM OF THE UNIVERSE **Ozzy Osbourne** (Jet)



- 4 — AFRICA **Toto** (CBS)
- 5 6 MARKET SQUARE HEROES **Marillion** (EMI)
- 6 23 HAND TO HOLD ONTO/HURTS SO GOOD **John Cougar** (Riva)
- 7 4 HERE I GO AGAIN **Whitesnake** (Liberty)
- 8 10 ALL RIGHT NOW **Free** (Island)
- 9 5 CAROLINE (LIVE AT N.E.C.) **Status Quo** (Vertigo)
- 10 — ON THE LOOSE **Saga** (Portrait)
- 11 7 THE WANDERER **Fist** (Neat)
- 12 — LOVE HURTS E.P. **Nazareth** (NEMS International)
- 13 9 KILLER **Kiss** (Casablanca)
- 14 — YOUR LOVE IS DRIVING ME CRAZY **Sammy Hagar** (Geffen)
- 15 14 FAST BIKES **Le Griffe** (Bullet)
- 16 12 (THAT'S RIGHT) TALKIN' 'BOUT ROCK 'N' ROLL **Spider** (RCA)
- 17 8 (AND NOW — THE WALTZ) C'EST LA VIE **Slade** (RCA)
- 18 16 CRASH BANG WALLOP **Raven** (Neat)
- 19 13 I'VE BEEN YOUR FOOL **Lynyrd Skynyrd** (MCA)
- 20 17 HEAVY METAL ROCK 'N' ROLL **Rock Goddess** (A&M)
- 21 15 MAKING TRACKS **Tygers Of Pan Tang** (MCA)
- 22 — GAMES **Nazareth** (NEMS International)
- 23 19 HOT LADY **Dedringer** (Neat)
- 24 18 PHOTOGRAPHS **Stampede** (Polydor)
- 25 21 SUBDIVISIONS **Rush** (Mercury)
- 26 27 EYE OF THE TIGER **Survivor** (Scotti Brothers)
- 27 11 NO MORE LONELY NIGHTS **Wishbone Ash** (A&M)
- 28 29 BLOOD LUST **Venom** (Neat)
- 29 25 COMING HOME **Val Halla** (Neat)
- 30 26 BACK TO EARTH **Magnum** (Jet)

Compiled by MRIB

## IMPORT ALBUMS

- 1 NEVER SURRENDER **Triumph** (RCA)
- 2 MINI-LP **Kim Mitchell** (Anthem)
- 3 LIVE **Riot** (Elektra)
- 4 RESTLESS AND WILD **Accept** (CNR)
- 5 HERE TO STAY **Neal Schon & Jan Hammer** (Columbia)
- 6 LEE AARON PROJECT **Lee Aaron** (Freedom)
- 7 DEATH OR GLORY **Heavyload** (Thunderload)
- 8 SINK YOUR TEETH INTO THAT **Talas** (Important)
- 9 TANÉ CAIN **Tané Cain** (RCA)
- 10 DAWN PATROL **Nightranger** (Boardwalk)

Compiled by MRIB

## ALBUMS

- 1 — LIVE EVIL **Black Sabbath** (Vertigo)
- 2 2 RECORDS **Foreigner** (Atlantic)
- 3 5 HUGHES/THRALL **Hughes & Thrall** (Epic)
- 4 8 FLAT OUT **Buck Dharma** (Portrait)
- 5 1 "FROM THE MAKERS OF..." **Status Quo** (Vertigo)
- 6 3 SAINTS AND SINNERS **Whitesnake** (Liberty)
- 7 4 CODA **Led Zeppelin** (Swansong)
- 8 12 THREE LOCK BOX **Sammy Hagar** (Geffen)
- 9 7 TALK OF THE DEVIL **Ozzy Osbourne** (Jet)
- 10 6 BLACK METAL **Venom** (Neat)
- 11 9 DEATH PENALTY **Witchfinder General** (HM)
- 12 18 LEAVES IN THE WIND **Paul Kossoff** (Street Tunes)
- 13 22 READING ROCK VOLUME 1 **Various** (Mean)
- 14 11 ON STAGE **Slade** (RCA)
- 15 — THE DISTANCE **Bob Seger** (Capitol)
- 16 20 RACING TIME **SanTERS** (HM Worldwide)
- 17 10 OFFICIAL BOOTLEG — LIVE **Stampede** (Polydor)
- 18 — NEVER SURRENDER **Triumph** (RCA import)
- 19 16 MINI-LP **Kim Mitchell** (Anthem import)
- 20 25 LONESOME CROW **Scorpions** (HM Worldwide)
- 21 — 2XS **Nazareth** (NEMS International)
- 22 — WORLD'S APART **Saga** (Portrait)
- 23 14 TANÉ CAIN **Tané Cain** (RCA import)
- 24 24 UTOPIA **Utopia** (Epic)
- 25 23 GET NERVOUS **Pat Benatar** (Chrysalis)
- 26 17 BEFORE THE STORM **Samson** (Polydor)
- 27 15 LIVE **Riot** (Elektra import)
- 28 13 SCARRED FOR LIFE **Rose Tattoo** (Carrere)
- 29 26 RESTLESS AND WILD **Accept** (CNR import)
- 30 — TURN IT LOUD **Headpins** (Atco)
- 31 36 HEAVY METAL HEROES VOLUME 2 **Various** (HM)
- 32 19 LONG AFTER DARK **Tom Petty & The Heartbreakers** (MCA)
- 33 — HERE TO STAY **Neal Schon & Jan Hammer** (Columbia import)
- 34 21 CREATURES OF THE NIGHT **Kiss** (Casablanca)
- 35 28 ASIA **Asia** (Geffen)
- 36 27 VANDENBERG **Vandenberg** (Atlantic)
- 37 29 ASSAULT ATTACK **Michael Schenker Group** (Chrysalis)
- 38 40 LEE AARON PROJECT **Lee Aaron** (Freedom import)
- 39 31 SELF DESTRUCTION **Blues Hanoi Rocks** (Johanna)
- 40 30 FIREDANCE **Shiva** (HM)

## LOCAL CHART

- 1 SIGN OF THE SOUTHERN CROSS, **Black Sabbath**, 'Live Evil' Vertigo
- 2 HYPNOTIZED, **Brian Connolly**, Carrere
- 3 MUSCLE AND BLOOD, **Hughes/Thrall**, 'Hughes/Thrall', Epic
- 4 WHO'LL TAKE THE FALL, **Pat Travers Band**, 'Black Pearl' Polydor
- 5 WAIT, **Vandenberg**, 'Vandenberg', Atco
- 6 I CAN'T QUIT YOU BABY, **Led Zeppelin**, 'Coda', Swansong
- 7 ON THE LOOSE, **Saga**, 'Worlds Apart', Portrait
- 8 GET NERVOUS, **Pat Benatar**, 'Get Nervous', Chrysalis
- 9 YOUNG IDEA, **Samson**, 'Before The Storm', Polydor
- 10 IN THE HEAT OF THE NIGHT, **Diamond Head**, 'Borrowed Time', MCA
- 11 END OF THE WORLD, **Gary Moore**, 'Corridors Of Power' Virgin
- 12 TRUTH DRUG, **Budgie**, 'Deliver Us From Evil', RCA
- 13 SILENT SOLDIERS, **Axe**, 'Offering', Atco
- 14 BORN TO ROCK, **Buck Dharma**, 'Flat Out', Epic
- 15 MARKET SQUARE HEROES, **Marillion**, EMJ 45
- 16 DAYS OF WINE AND ROSES, **Stampede**, 'Official Bootleg', Polydor
- 17 BLACK TIGER, **Y&T**, 'Black Tiger', A&M
- 18 TIDES, **Tygers Of Pan Tang**, 'The Cage', MCA
- 19 JUICE ON THE LOOSE, **Rose Tattoo**, 'Scarred For Life', Carrere
- 20 BURN THE CITY DOWN, **Axe**, 'Offering', Atco

Compiled by DJ Gaz North at the Grey Horse, Chapel Hill, Huddersfield. (Friday and Sunday Rock Show).

# KERRANG!

EDITOR IN CHIEF  
Alan Lewis

ASSISTANT EDITOR  
Dante Bonutto

CONTRIBUTORS  
Steve Gitt, Chas De Whalley,  
Howard Johnson, Chris Welch, Dave Dickson,  
Pete Makowski, Malcolm Dome,  
Xavier Russell, Laura Canyon, Geoff Banks

PUBLISHED by Spotlight Publications,  
40 Longacre, London WC2  
Tel: 01-836 1522

PUBLISHING DIRECTOR  
Mike Sharman

ADVERTISMENT MANAGER  
Steve Bush-Harris

ADVERTISMENT REPRESENTATIVE  
Ian Hunter

SECRETARY  
Janice Issitt

DISTRIBUTED by Spotlight Magazine  
Distribution Ltd, 1 Benwell Road,  
London N7. Tel: 01-607 6411

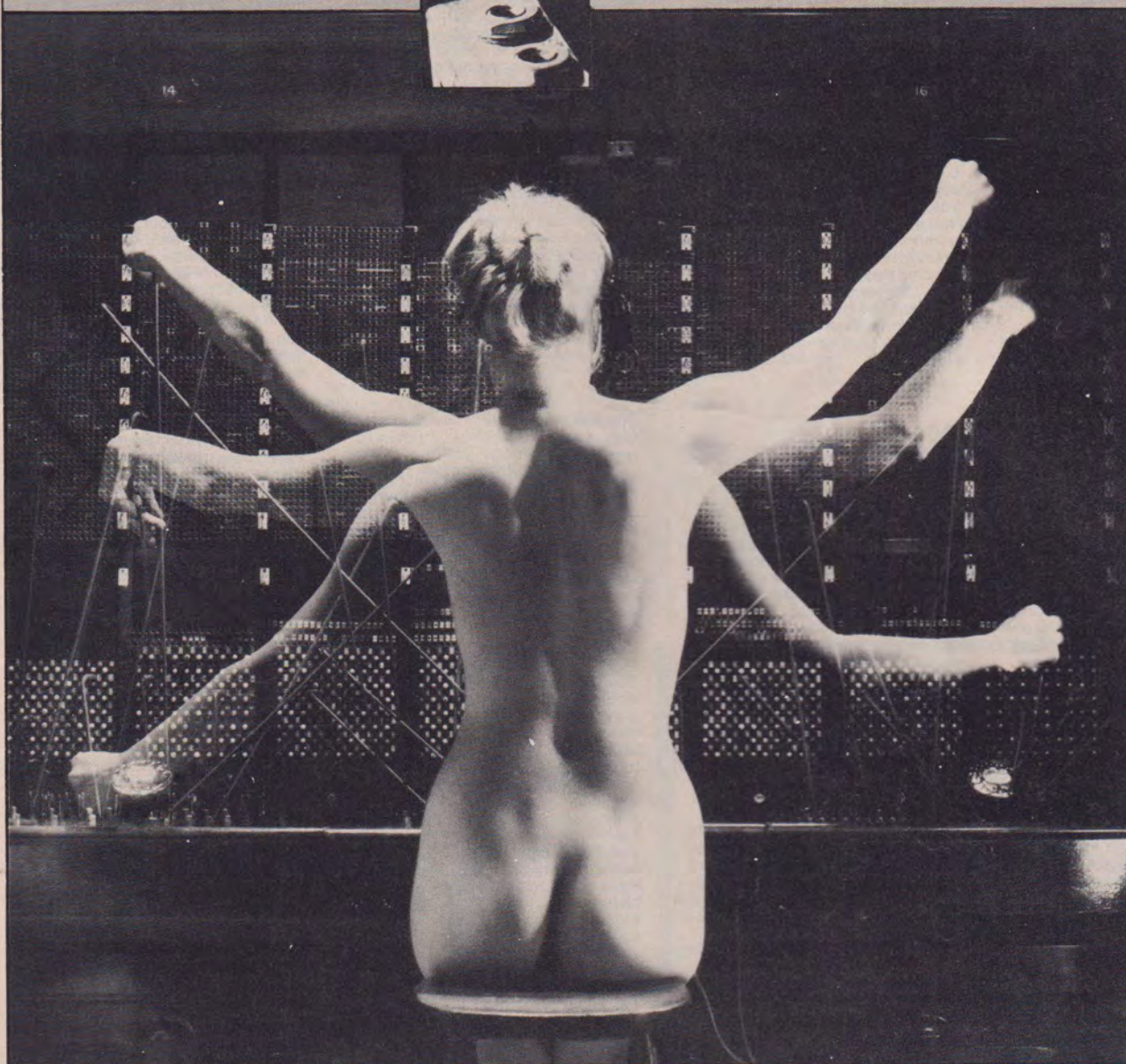
TYPESET by Marlin Graphics Ltd,  
Orpington, Kent

PRINTED by Severn Valley Press Ltd,  
Caerphilly, Mid-Glamorgan





..MAKING CONTACT..



## NEW ALBUM & CASSETTE

PRODUCED BY MICHAEL GLOSSOP FOR SMOOTHSIDE LTD.

### UFO ON TOUR

**MARCH 21** Gaumont IPSWICH, 22 City Hall SHEFFIELD, 23 Rock City NOTTINGHAM, 25 Apollo OXFORD, 26 Odeon BIRMINGHAM 27 De Menfort LEICESTER, 28 St. George's BRADFORD, 29 City Hall NEWCASTLE, 30 Playhouse EDINBURGH, 31 Capital ABERDEEN, **APRIL 1**

Apollo GLASGOW, 2 Guildhall PRESTON 3 Royal Court LIVERPOOL, 4 Apollo MANCHESTER, 5 St. David's Hall CARDIFF, 8 Colston Hall BRISTOL, 9 Coliseum CORNWALL, 10 Arts Centre POOLE, 11 Gaumont SOUTHAMPTON, 12 Dome BRIGHTON, 13 Cliffs Pavilion SOUTHEND, 14 Hammersmith Odeon LONDON

 Chrysalis





... our album assassination squad

## BIRTH OF A LEGEND...

### DEF LEPPARD 'Pyromania' (Phonogram Advance copy)

HEY, YOU there in the plastic, pin-stripe denims. Yeah, you with the Sony Walkman strapped onto yer legs, and the 'Iron Maiden' / 'Saxon' / 'Tygers' patches on the underpants – come over 'ere and set your prejudices aside for just a few minutes. I wanna talk to you about the new Def Leppard album.

NO!! Don't skulk off into the farthest corner, simpering about hating bands who sound American – Listen. Because, if you ain't prepared to give these guys a break, and spin this album at least once, then you're the sucker in the works. More than that you'll be missing out on a monumental event in the history of sound-recording.

Er, yes, maybe I AM overstating the case for the defence, just a smidgeon. But, nonetheless, have no doubts about the true worth of 'Pyromania'. This is an awesome turn in the career of arguably the best band to come out of the NWOBHM. Their policy of pursuing excellence whatever the cost (financially, critically, and time-wise) has often led to them being seen as inferior to bands more regularly in the public spotlight. But at the end of the day, I'd rather possess the true blinding power of 'Pyromania' than a myriad copies of 'Number Of The Beast' or 'Denim & Leather'. These LPs might stun – this one slays.

Every part of the jig-saw fits smoothly into inspired place. For instance, 'Mutt' Lange has given each song a marvellous, multi-track feel and depth. You see, whereas most knob-twiddlers are content to merely come up with a sound they believe roughly fits the complexion of the band, Lange delves into their very psyche, bringing out far more than even the musicians can have imagined. With Leppard, this is especially the case. The range of ideas running through the mix is simply staggering, yet at the end of the day da Lepp's hard-edged brand of thunder-rock is only ever enhanced by them, never buried, as might have been the situation with a lesser band.

However, even Lange, with his skills, could never have made 'Pyromania' such an outstanding success if the band had been off-colour. For have no doubts about it, whereas even a year ago, these Sheffield city snouters were simply a potential top-class unit, these days they've become a GREAT band, capable of taking full advantage of all-proffered production goodies. And I wonder how much of this is down to new guitarist Phil Collen. OK, he might not seem to be all that much better than Pete Willis. Yet, as is so often the case, a fresh face (the right one, of course), can really get the creative juices flowing like never before. And, as Leppard sound here fired up in a totally all-consuming fashion, I think Collen has provided some form of mysterious missing link, either musically or personality-wise.

As to the material, each cut has the rasping, shimmering hallmark of 'master-blasters' etched right through it. The band haven't just put sound to tape, they've thought out each crotchet and quaver, ensuring that the final product is set for maxi-metal enervation. The claustrophobic pandemonium of 'Stagefright', the clasp earthiness of 'Rock Till You Drop', the concussive electricity of 'Die Hard The Hunter', not to mention the flame-on harmonics of 'Fooling' – these aren't just songs, but the birth of a legend.

MALCOLM DOME

### SAGA 'Worlds Apart' (Portrait PRT25054)

REVIEWING 'WORLDS APART's' predecessor I was moved to rashly suggest that 'if this one doesn't crack it then the next one will – it's as inevitable and inexorable as that'. Weeelllll... 'World's Apart' as an album is over a year old already, it broke the band in Canada and Germany (two territories where they were on the verge already), and following its release in the States late last year it's Top 40 with a bullet as I write, even though it's their debut US release. In Britain they've already tried and failed with Polydor, but now CBS have the ideal opportunity to make up for lost time with this excellent but rather belated release.

Existing Saga fans will notice a distinct change in approach from the earlier, Paul Gross-produced efforts; this album was recorded in England under the guidance of Rupert Hine, and places much more emphasis on the subtleties of the band. The rock drive survives intact though, and with Saga's keen guidance on maintaining a strong rhythmic base to their keyboard extravaganzas the appeal is potentially universal – the chance of them becoming absolutely massive, as in coffee table albums, is not exactly remote. Despite the keyboard emphasis the album is not top-heavy, and guitarist Ian Crichton gets chance to shine with some biting playing that would number him a guitar hero in many books.

The material's warm and enthusiastic, blending commercial appeal with aggressive depth. The opener, 'On The Loose', takes off like Concorde, racing through the clouds before breaking into clear sky with the dancing exuberance of its hook, the adroit drumming of Steve Negus pacing things perfectly, whilst on 'The Interview' he thuds along magnificently as the song grows in warmth and texture.

The more commercial potential of the band surfaces on 'Amnesia', churning and swirling textures twisting into a magnificently appealing hook; admittedly it needs remixing for emphasis but the chance of a hit single in our synth-orientated charts is definitely there. In contrast 'No Stranger' presents the album's

most aggressive moments with a dynamic guitar pattern from Ian Crichton powering it relentlessly along.

'No Regrets' is almost like a lullaby with Jim Gilmour's whispered story-telling vocals, whilst 'Time's Up' presents an interesting rock inversion, sounding like a mirror image of some pompous epic with its lilting convolutions, and the almost-instrumental inverts the star-trip syndrome by crediting Jim Crichton and Michael Sadler together with the lyrics, which consist of monastic repetition of the title. Very funny...

—Given investment and support from their new record company Saga are going to be *immense*; 'World's Apart' is a calling card for the uninitiated.

PAUL SADLER

### JOURNEY 'Frontiers' (CBS 25261)

'FRONTIERS' HAS easily been this decade's most eagerly awaited album since the summer of '81 when the last journey jewel, 'Escape', hit the streets. That is an indication of the esteem in which I hold this band – as far as I'm concerned they're the best hard rock troupe in the world, which is why mega-thought was put into this particular review.

Questions buzzed about like over-conscious worker bees: 'Is "Frontiers" really that hot? Is this a display of Johnson's tunnel vision in it's worst light?' After all, news from the Journey camp hinted at internal dissent. The band had by all accounts turned down the wonderful Neal Schon song 'No More Lies', now on the Schon/Hammer 'Here To Stay' album, and were apparently shooting themselves in the head when they saw the phenomenal airplay that it subsequently picked up. And then there was news of vocalist Steve Perry becoming reclusive-like and generally outcast and being forced to alter his vocal style to cut out some of his (for some) too outrageous high pitches. To be frank, it didn't sound as if 'Frontiers' stood much chance of topping the accepted masterpiece 'Escape'. It seemed I would be forced to knock the album, much as it would hurt.

Well bullshit! For there is no question whatsoever that 'Frontiers' is a fine testimony to the strength of hard rock, and that's not just the opinion of longstanding Journey fans judging by the attitude of the notoriously bigoted *Kerrang!* staff. Men who've vowed never to touch quiche and refuse to be associated with blatant 'wim phem' in any shape or form have now been monitored announcing the utter brilliance of 'Frontiers'. My God! Even Dickson, the glam/punk champion, has been heard to mutter: "full marks lads" and if that mascara'd bozo likes it what chance has anyone to abhor the thing! I know that the pages of *Kerrang!* have been cluttered with ecstatic proclamations regarding many many albums, but such excellent product has been released this year that '83 will hopefully turn into a vintage period for thoughtful/tuneful hard rock.

'Frontiers' scores it's top marks through the coupling of simple yet

instantly memorable hooks with the most perfect execution that any band could wish for. How can Steve Perry have the audacity to walk around on this earth with such an immaculate voice, one that can switch from the stomping power of 'Chain Reaction' to the balladic might of 'Send Her My Love'? A huge amount of HM ballads are forced and lacking in true emotion but hell, there were tears in my eyes this time! (pull yourself together man – Ed.) I was moved.

Not only have Journey captured the world's best vocalist, but they haven't let the world's best guitarist escape them either. Neal Schon's solos throughout not only talk, but run the whole gamut of feelings, expressing them better than mere words can. Some stupendous breaks are released from the Schon armoury with 'Chain Reaction' and 'Edge Of The Blade' containing two blistering leads. 'Jay' Cain, meanwhile, is becoming all the more influential with keyboard lines that breath melody into each song, thereby freeing Schon to rock out, which he does to particularly good effect on the all-time American hard rock anthem 'Separate Ways' (Pete Makowski considers this one to be almost Zeppelinish, incidentally – it's that sort of class/power relationship!).

It's something of a pity that 'New Frontiers' speeds past as non-descript and uninspired to mar what is an otherwise faultless album, but nine unbelievably excellent songs is enough for me to set 'Frontiers' up in my top 10 HM albums of all time! How long can Britain continue to ignore a band of such immense stature? I feel it can't go on for much longer because with 'Frontiers' Journey have surely arrived!

"If it's sharp, if it cuts, enjoy yourself," is Perry's advice and believe me, 'Frontiers' will cut you to the quick! You will enjoy yourself alright!

HOWARD JOHNSON

### UFO 'Making Contact' (Chrysalis CHR 1402)

AFTER THE floundering for direction on 'No Place To Run', the disappointing sales figures of 'The Wild, The Wiling And The Innocent' and the equally disappointing musical content of 'Mechanix', UFO have one or two questions to answer with the release of 'Making Contact', firstly – do they have a future as a recording band? And secondly – what kind of sound are they attempting; Journey/Foreigner slickness or the Thin Lizzy/Rainbow/Whitesnake classy hard rock approach? In effect, this album only succeeds in answering the first and still begs the second, though not without offering strong pointers.

'Making Contact' is easily the most proficient studio work UFO have thrown up since the all-conquering 'Lights Out'. They may well have been "treading water" since then but at least now they seem to have broken into some sort of stroke. The music is certainly of a more aggressive nature without ever slipping into the over-indulgence so beloved of the HM genre. The album contains one 'classic' cut and one duff track, the other eight thankfully scoring over half marks a piece. In order then:



**SIDE ONE – 'Blinded By A Lie':** Don't be fooled by the brief, feathery keyboard intro, this is an out and out rocker, a return to former glories with Paul Chapman flitting energetically over the frets.

**'Diesel In The Dust':** Moggy plays his ace early but to great effect. An extremely competent narrative about a man who "wouldn't back down from any man alive" who's destroyed by the small-townfolk taking the law into their own hands. Moggy handles this style with ease and assurance to produce the album winner.

**'A Fool For Love':** I knew they wouldn't be able to resist the temptation of a wimpy opening and here it is. But the bass comes in to lift the song out of the mire and into the realms of good, commercial heavy pop. This is one of the album's viable single contenders. An admirable song about the abuse of women at the hands of some less than scrupulous men. A moral conscience at work?

**'You And Me':** A grim story of love prevailing through hardship / redundancy / deprivation. I actually found this very touching, tugging at the heartstrings, as Moggy pulls out the tearjerker stops and comes up with some convincing realistic imagery: "We can't live on love alone / To find some work I'll have to leave our home." Keyboards, strings and horns combine to produce a sombre yet enticing background.

**'When It's Time To Rock':** A song based on the movie 'The Warriors' concerning the exploits of rival gangs. An abysmal football terrace chorus line but most notable for Andy Parker's thunderous drum rolls with Chapman given free rein to close the proceedings.

**SIDE TWO – 'The Way The Wild Wind Blows':** From the title you might expect some mulchy love song but the opening chords dispel that fear instantly. A love song true, but this is under-age love on the run from the law. Again Chapman displays his undoubted capability without labouring the point.

**'Call My Name':** Ooops, sooner or later they were bound to drop a clanger. As instantly appealing as it is dismissable. One to pass over rapidly.

**'All Over You':** A hefty, meaty number, thrust along by the guitars, a relentless barrage of sound. No quarter asked from this one and none given.

**'No Getaway':** If 'Diesel In The Dust' was the ace in the pack then this one is the king. Listen to the lyrics as they build an oppressive atmosphere of watcher and watched, hunter and hunted. The music doesn't quite match up, though, the rhythm section needed pushing further up in the mix, I think, to give that intense, claustrophobic feel required.

**'Push It's Love':** Some throwaway lines but the real winner here is the bass with some adventurous playing from either Chapman or Neil Carter. A pleasing, up-tempo, bouncy way to close an album.

Mick Glossop should be commended for capturing a rawer, more compelling sound from UFO. For a band who appeared to be teetering on the edge of the MOR abyss they've taken very positive strides to arrest that slip, I just wish I had a crystal ball to determine whether they've pulled it off in time.

Whatever happens UFO have emerged with a powerful slab of vinyl of which they can be justifiably proud. Isn't that enough? **DAVE DICKSON**

**TRIUMPH**  
**'Never Surrender'**  
(RCA AFLI-4381)

*'Never surrender – keep your dreams alive,  
Never surrender – hold your head up high'*

THE FIRERANGERS are back in business – and not before time! In the 18 months or so since 'Allied Forces', Messrs Suter and Johnson have advocated the likes of Lee Aaron and Santers as the new monarchs of Canadian hard rock. Yet, the truth is that the totalitarian tornado called Triumph still reign supreme, 'cos 'Never Surrender' is the 'truth' incarnate, encased in vinyl and reducing the opposition to tatters. This provides unmatched excitement, not mere excrement.

The joyous fact is Triumph still retain their hungry edge. Growing international success may have given them the confidence to expand their repertoire, but it hasn't removed the wild 'n' restless impulses that first spurred them into the limelight. Rik Emmett's glorious guitar still razes a blaze with vengeful voracity. Gil Moore is a drum-smith whose sound is the nearest I've heard to the aural equivalent of a 'Riot in Cell Block C', and if Mike Levine isn't the greatest bass player around, then he's at least stealthily competent.

As per usual, the material presented here is a fine balance between light 'n' shade, between howdy-rowdy rockers and subtle mass appeal stuff. 'A Minor Prelude' and 'Epilogue' are instrumentals which allow Emmett to show that he is one of rock's axe giants. The former is an acoustic Leo Kottke-style work-out similar to 'Finger-takin' or 'Petite Etude', whilst the latter is an almost lazy electric blues excerpt. 'A World Of Fantasy' is a sensual, soft-focus paean to naive love, and a perfect vehicle for Emmett's plaintive high-pitched vocals, whilst the Blackfoot style of 'When The Lights Go Down' delves into the region of on-stage rock 'n' roll atmospherics, something the band previously explored on '24 Hours A Day', although not as impressively as herein. And I can't forget the title track, which with it's surprisingly consummate use of disco back-rhythms (!) has real airplay potential over here. Hell, if Kiss could do it on 'I Was Made For Loving You', what's wrong with Triumph attempting it?

However, before the very idea of 'HM band goes Donna Summer' begins to take root in your brain, let me assure you of one thing – there's enough uptempo blare-dare, denim 'n' leather chargers dotted around to bring a broad smile to any headbanging hymn fanciers. In particular, let's make bold mention of 'All The Way', a war-head boogie anthem boasting THE all-conquering metal riff of the year, and 'Writing On The Wall', a supreme metal/pop/pomp spine-tingler that you won't be able to get outta your mind.

Over the next couple of months, four indispensable albums are gonna be issued. There's the brilliant 'Winds Of Change' from Jefferson Starship, Krokus' 'Head Hunters', the excellent second LP from Storm – and 'Never Surrender'. Dare you be seen without a copy? **MALCOLM DOME**

**NEXT  
ISSUE ON  
SALE  
24th FEB**

# Badge Co.

59 PICCADILLY · MANCHESTER · M1 2AQ

Mail Order Suppliers of Pop & Rock Badges, Scarves, sew on Patches, Etc.

VAT No. 306 328 185

	Button Badge 25p	Metal Badge 50p	Enamel Badge 60p	Patch 50p	Large Patch £1.50	Silk Scarf £1	Woolen Scarf £2	T-Shirt £3 (state size)
AC/DC	10	9	5	10	1	1	1	5
R. BLACKMORE	3	1	—	2	—	—	—	—
BLACK SABBATH	11	10	3	9	1	1	2	4
BLIZZARD OF OZZ	—	3	1	4	—	1	2	3
BLUE OYSTER CULT	3	4	1	3	—	1	—	—
DEEP PURPLE	4	5	2	4	—	—	—	1
DONINGTON	—	1	—	2	—	—	1	1
GENESIS	5	5	1	5	—	1	1	1
GILLAN	2	5	—	6	—	1	2	3
HAWKWIND	9	7	3	6	—	1	1	3
HENDRIX	1	1	—	1	—	—	—	1
JUDAS PRIEST	3	8	1	5	1	1	1	1
KISS	7	8	4	8	1	1	—	1
LED ZEP	6	8	2	10	1	1	—	—
SKYNYRD	4	1	1	2	—	—	2	5
MOTORHEAD	12	12	4	14	2	3	2	5
M.S.G.	1	5	—	5	—	1	1	1
PINK FLOYD	5	5	3	3	—	1	1	1
QUEEN	14	4	3	5	—	1	1	1
RAINBOW	6	8	2	6	1	2	2	2
ROLLING STONES	5	4	2	3	—	1	—	1
RUSH	7	8	2	8	1	1	1	3
SAXON	3	8	2	6	1	2	1	2
SCORPIONS	4	6	1	4	1	1	1	2
STATUS QUO	10	6	3	9	1	1	1	2
THIN LIZZY	12	5	2	5	—	1	1	1
U.F.O.	4	6	1	3	—	2	2	2
WHITESNAKE	6	8	2	4	2	1	1	1
YES	9	2	2	2	—	1	—	1
KROKUS	—	3	—	4	—	1	1	2

NUMBERS ABOVE ARE NUMBERS OF DIFFERENT DESIGNS AVAILABLE

Payment accepted by cheque, P.O. or unused postage stamps (small denominations). In your own interest do not send cash by post. Overseas currency is acceptable, and will be converted into Sterling at the current rate. Cheques crossed and made payable to BADGE CO. Please note: Republic of Ireland Postal Orders are not accepted.

Postage UK – enclose one 2nd class stamp, we will pay any extra. Outside UK – postage charged at cost price, please add sufficient to cover the charge.

All customers will receive FREE our comprehensive illustrated catalogue of hundreds of different buttons, crystals, enamels, patches, scarves, programmes, T-shirts, etc. or to obtain your catalogue send S.A.E. (overseas, 2 I.R.C.'s in Europe, 4 I.R.C.'s elsewhere).

MONEY BACK GUARANTEE: If you are dissatisfied with any goods you receive, whether from this list or from our full catalogue, a full refund will be given.

TRADE ALSO SUPPLIED – APPLY FOR DETAILS

**THE BAND – TALAS**

**THE ALBUM – SINK YOUR TEETH INTO THAT**

**THE MUSIC – HEAVY**

FEATURING  
BILLY SHEEHAN

**TALAS**  
sink your teeth into that



**AVAILABLE ON  
FOOD FOR THOUGHT**

Distributed in UK by I.D.S.  
Distributed in Benelux by Roadrunner

**GRUB 1**



# FATE WORSE THAN DEATH

Danish doom-rockers Mercyful Fate talk to Malcolm Dome



Left to right: Hank Shermann, Kim Ruzz, King Diamond, Michael Denner, Timi Grabber

AAAARRRRGGGGHHHH!! Mercyful Fate are the gloom-doom-boom rock band your local vicar always warned you against.

Just one sidelong glance at the lascivious lyric sheet that accompanies their recent Rave-On Records four-track mini-LP (entitled 'A Corpse Without A Soul') should convince anyone that this Copenhagen-based quintet ain't likely to gain a slot on 'Songs Of Praise'. Would you believe, for example, the following rather sinful extract from a song tastefully called 'Nuns Have No Fun'...

*'Upon a cross a nun will be hanged/She will be raped by an evil man/Knock spikes through her hands/Things will come she won't understand'.*

And that, my little brats, is considerably tame stuff when compared to some of the verbiage present herein!!!

So, how on earth (or below) did these true pros of primally petrifying prose, come into eerie being? Well, the band was originally formed some three years back, after the demise of punk/heavies, the Brats. Now, this latter-monickered outfit reached their pinnacle with the appearance of the song 'Heavy Rocker' in the UK HM charts. But after just one CBS album ('1980 Brats'), this Danish meat-slicing bunch of rockers (probably best described as first-cousins of early Iron Maiden) called off the chase

for glory.

At which point Brats twin guitarists Hank Shermann and Michael Denner decided to put together a spanking new outfit, recruiting along the way vocalist King Diamond plus bassist Timi Grabber from another fairly popular Scandinavian outfit entitled Black Rose (no relation to the present UK mob).

"We got in a drummer, who was terrible, kicked him out after a couple of months, then went through another awful guy before settling on our present chap, Kim Ruzz," explained Grabber on a lukewarm telephone line from Copenhagen (or should that be Copenhagen in *Kerrang!* language?)

Thus armed with a red-hot line-up, the band (now called Mercyful Fate) recorded two demo tapes, with a total of eight tracks, over the next couple of years.

"The first one wasn't very good," admitted Grabber. "It was done before we'd developed our current style, and wasn't heavy enough."

The second torrid tape, though, showed the band were heading in the right direction. Numbers such as 'Curse Of The Pharaohs', 'Return Of The Vampire', and 'A Corpse Without A Soul', rained the air with a hack-crack-rack style so torturingly redolent of Klassic early Priest. Shermann and Denner really do hammer-down their axes in a melodic assault that simply cannot be resisted, whilst Diamond's vocals are

astonishingly close to Halford's.

It's no wonder, given the class of this demo, that the band were snapped up by Dutch label Rave-On, and the aforementioned, quite magnificent LP launched late last year upon an unsuspecting public.

However, although said vinyl atrocity has rightly created a favourable stir among HM aficionados throughout Europe (including, thankfully, Britain), it has led to considerable controversy dogging the band on their home territory.

"We've had enormous problems with radio play in Denmark," revealed a saddened Grabber. "The one rock programme on the air has refused to play anything from it, as a result of seeing the lyrics, and also the sleeve (which features a line-drawing representation of the 'Nuns Have No Fun' cut). We've also had no press coverage at all, and are at the moment only able to play one club in Copenhagen, our home city, where we usually end up playing support gigs with bands such as Uriah Heep, Girlschool, and Gillan."

"This situation annoys us a lot," chimed in a clearly angry Diamond. "It's now come to a point where we don't give a damn about Denmark!"

So, the Dane's loss may well be our gain. For the band, increasingly aware that their true market lies principally in Britain, plan to haul themselves over

here in late February to record a session for 'The Friday Night Rock Show', and also to hopefully play some salivatingly-awaited live dates.

There's also a chance that come March the band will be recording their second album in the UK as well. Not that they're strangers to Brit studios, mark you. For last year, they wandered over to Hull (the r'n'r centre of the universe?) to record two tracks for indie label Ebony. One number 'Black Funeral', turned up as the best cut on the 'Metallic Storm' compilation. The other, 'Walking Back To Hell', is due to manifest itself on the second, soon-due Ebony compilation.

But, back to that mooted new album. At present, everything about it is up in the air. The title, label and even likely-to-be-included songs remain a mystery that only the passage of time will solve. But of one thing you can be sure - IT'S GONNA BE HEAVY.

"We'd like to get a better production than the first one," asserted the husky-voiced Diamond. "If we can get a good production, then the album is just gonna be amazingly HEAVY!!"

Yep, there can be no doubt. With the current paltry state of the demonic market, Mercyful Fate are the only band likely to rival Venom during '83 in bringing the sound of maxi-metal, polydecibel paganism back to the (black) masses. May your cross burn in hell!



# THIN LIZZY

NEW SINGLE

## 'COLD SWEAT'

LIZZY II

LOOK FOR THE LIMITED EDITION DOUBLE PACK SINGLE  
CONTAINS PREVIOUSLY UNRELEASED LIVE VERSIONS OF  
**'Angel of Death' & 'Don't Believe a Word'**

4 TRACK — 12" AVAILABLE AT SPECIAL PRICE  
LIZZY III

### THE FAREWELL TOUR

#### February

9 Scarborough Futurist  
10 Leeds Queens Hall  
12 Manchester Apollo  
13 Liverpool Royal Court  
14 Sheffield City Hall  
17 Leicester De Montfort  
18 Derby Assembly Rooms  
19 Coventry Apollo  
21/22 Birmingham Odeon  
24 Ipswich Gaumont  
25 Brighton Centre  
26 Portsmouth Guildhall  
27/28 Oxford Apollo

#### March

2 Southampton Gaumont  
3 Bristol Colston Hall  
4 Gloucester Leisure Centre  
6 Poole Arts Centre  
9/10/11 Hammersmith Odeon  
14 Preston Guildhall  
15 Carlisle Market Hall  
17 Edinburgh Playhouse  
18 Aberdeen Capitol  
19 Glasgow Apollo  
20/21 Newcastle City Hall  
27 Cardiff St. David's Hall



VERTIGO



# SanTERS clause

WHATEVER ELSE they may achieve, Canadian band SanTERS have at least given a much-needed shot of musical credibility to Heavy Metal Records.

Here is a band with the guts and the class to break out of the second division of hard rock bands (talent is not the issue, rather sales) and climb to the top of the league. SanTERS forces Anvil to spring to mind immediately and no, not through any naffola 'fellow countrymen' clichéd correspondence.

Nor do SanTERS aim for Anvil's loveable ga-ga gonzo musical lobotomy level. No, this outfit has been forged from a vastly different Metal mould, drawing on alternative approaches in their music. The real Anvil connection lurks in the feeling put across to us, the listeners, on 'Racing Time', the second slice of SanTERS on album. As with 'Metal On Metal', 'RT' is a proud album. Band leader guitarist, vocalist, keyboardist and (we're not finished yet!) co-producer Rick SanTERS, his drumming brother Mark and basist Rick Lazaroff are

proud guys. They are proud of their music, they are proud of hard rock music in general and that pride swells the basic fabric of 'Racing Time' from limp-wristed Americano rock to fist-thrustin' gut rock'n'roll with that desperately needed 'class' thrown in! This is one HM Records release that is more than just HM.

"Yeah, we have American influences and to a certain extent an American sound," Rick SanTERS is nothing if not honest. It's not the way to convince UK headbanging clans of your band's validity, mind – not at this time anyhow. "But everything that we do is heavy rock based. Melody should always be present as far as I'm concerned – that retains your musical integrity, but the power is equally important. Britain's styles always changed so quickly that we had to draw influences from America because it was more stable. Within those influences, though, we try to keep our songs as original to the band as possible."

So comparisons with other groups are redundant then... "Of course not totally, but in



Pic by Patrick Harbron

SANTERS (left to right) Rick Lazaroff, Mark SanTERS, Rick SanTERS.

some ways yes. Bands such as Anvil have a different attitude to hard rock. There are no bad feelings but we don't see eye to eye because we don't classify ourselves as a headbanging band. We will obviously appeal to the same fans who like Anvil, Judas Priest and Rush but I feel that we have a lot more to offer musically."

Rick is cunningly dodging any personal comment on Anvil but as they are the best known new Canadian band in Britain your roving reporter (that's me) felt it his duty to get some more direct response. The fact that I'm partial to both bands saves my skin at least, eh? (continued 'Great Cowards Of Our Time')

"OK, personally I like other bands in their category more, for example Priest, but I won't be drawn into any slanging match."

Why indeed should Rick succumb to this needling from that bastard of a devil's advocate (that's me again!) who has already admitted that the two bands have precious little in common? Howzabout the AC/DC connection which the band fostered on their mundane debut album 'Shot Down In Flames' then? That title – and the song being dedicated to Bon Scott? Devious methods to gain early exposure or genuine reverence for the deceased one? Who knows, but that album sounded naff all like AC/DC and was just plain boring.

"We didn't intend to brand ourselves AC/DC soundalikes and it didn't really work out that way over here in Canada," Rick assures. "We were gonna title things differently but when we saw the AC/DC song we knew it fitted perfectly. Bon's death tied in with the song in question's lyric and I couldn't get the idea out of my head. Like every hard rock band around we have been tinged by AC/DC's sound and success, but no way are we another Krokus!"

Whatever the SanTERS sound may be now or may develop into in the future is entirely down to Rick who is responsible for the vast majority of the writing.

"I'm really happy songwriting," he enthuses,

"because it brings the whole art together for me. I aim to create musical poems by bringing the music and the lyrics together in a very close harmony. Every time I write I learn something different and the standards I exact are very high and demanding. We're definitely our own worst critics."

And doesn't it show too, for 'Racing Time' is a work of incredible maturity for a band still very much in its infancy. It's full of a proud aura. It's brash, skilful and displays one hell of a full sound! No way is 'Racing Time' short of the depth so essential to hard rock yet so often lacking. Naturally the boys in the band are no dumb Canadian lumberjack types and have employed a certain idea of overdubbing more than once to enhance the platter's appeal. Top marks, but won't this tactic lead to embarrassing Triumphesque live let-downs with a sound sparser than the clothes on Koo Stark's delightful body!

"When we were a semi-professional covers band a few years back we were a four-piece but only because we had a straight singer. I was always the only guitar player, you see, so I got used to putting more into a performance than your average lead or rhythm player. I've always kept the full sound happening live, though there are obviously certain parts where it'd be nice to hear a rhythm or something."

"Albums are albums and gigs are gigs. 'Racing Time' was experimental, delving further into the studio possibilities for a three-piece band. We introduced instruments such as the Polymoog to enhance what we already had which seems the logical thing to do."

We shall see how live performances go when SanTERS make their first UK visit tentatively set for later this year, a notion no doubt hatched thanks to the HM Records' UK release of the groups' album.

Alex Lifeson, Rick Emmett... make way for Rick SanTERS buddies!

**HOWARD JOHNSON**

## EBONY RECORDS

**LOOK...** Three L.P.'s featuring most of the best new Heavy Metal bands around.

**NEW!** Metal Maniaxe (Ebon 8) Featuring: Omun, Menace, Angel Underground, Trojan, Cry Wolf, Madame Guillotine, Chateaux, Miraj, Mad Avenue, Stranger, Emerald, Fallen Angel, Uncle Sirus.

### CHECK OUT!!!

METALLIC STORM (Ebon 6) Featuring: Bands from England & from the continent, including Merciful Fate (Denmark), and Wells Fargo (Holland).

&

METAL FATIGUE (EBON 1) Featuring bands from all over Great Britain; including Savage.

**NO RECORD COLLECTION IS COMPLETE WITHOUT EBONY RECORDS.**

Also singles available by SAVAGE (Ebon 10)  
CHATEAUX (Ebon 9)  
STRATEGY (Ebon 7)

Available in shops or can be ordered direct.

**PRICES: L.P.'s: £4.49 (Including Postage & Packing) SINGLES: £1.20 (Including Postage & Packing)**

OVERSEAS POSTAGE: Add £1.20 for each L.P. and 60p for each single. International money orders or £ Sterling ONLY please.

**EBONY RECORDS.** 18 Mayfield Street, Hull, North Humberside HU3 1NS, England.  
Telephone (0482) 25850



# SANTERS





# McBRAIN TRANSPLANT

**Howard Johnson congratulates Maiden's new drummer.**

THE FEATURE that never was! An epitaph turned into congratulations. In the immortal words of 'The Young Ones' Rik Mayall, musicians are "sometimes up, sometimes down, but always... around." Many of you will by now have recognised the distinguished visage of Nicko McBrain nudging his way between the other Iron Maiden boys on one photograph or another and, while that cheeky, prizefighter grin might not be too familiar to Maiden punters around the UK, amongst fellow musos Nicko is as known as Coverdale or Gillan.

His dynamic and startlingly powerful drumming first came to my attention, curiously enough, during Iron Maiden's UK tour early in '81. Not that Nicko had designs on the stool which was held at the time by burly Clive Burr. No, his gig was providing the backbeat and rhythmic driving for Trust, the premier French hard rock troupe who were on their first UK visit as Maiden's guests. This band is sorely under rated, their lines of hard, driving force linked with

chilling social comment by lead 'chanteur' Bernard Bonvoisin! This is one class outfit that would appear to have a magnitude of problems weighing it down at the moment, which is a huge shame because there is a wealth of talent there waiting to be fully tapped. Now had they been English...

The particular concert that I witnessed, in a rainy, windswept Manchester, was a disappointing affair - guitars well down in the mix and a general lack of enthusiasm from the band (which always carried a huge chip on its shoulder it seemed) dampened enthusiasm for them. Yet all that changed when Trust returned to Manchester in June of the same year as headliners. They drew nine (yes, you read correctly!) paying punters to an absolute hell of a club, but justified all the faith in the 'Repression' album with a blistering work-out, a unanimous and almighty two fingers to an apathetic public. Nicko was in sparkling form - runs, fills and a rock-steady backbeat held within a super-glue tight structure made this guy a veritable marvel to behold.

Noted with glee in the Johnson memory banks, the first opportunity to meet him in his native London was grasped immediately and we have (I hope) remained close friends since. Always amiable and ready with a smile and a laugh, Nicko is a diamond geezer and when he asked for a feature to explain his toings and froings with Trust, a

saga which is yet to be fully resolved, the pleasure was all mine. A few words then grasped from him by telephone from Jersey, where Maiden were starting work on their fourth album, brings the McBrain story right up to date.

The majority of the following interview deals with the Trust hassles and serves as a reminder to those who think that the man must have been born with a silver spoon in the mouth to walk into such a plum position. Bollocks! Nicko has earned it...

"I should hope that I have," he laughs, "after all the work I've put in over the years with the likes of Pat Travers, Streetwalkers, Jenny Darren and Trust. It seems to have been my lot to move around in this business!"

Indeed it does, but what precipitated the departure from Trust?

"It's quite incredible but I left them, or was asked to leave on numerous occasions. Let me start at the beginning." (which may well give some insight into the wheelings and dealings behind Nicko's Maiden deal!)

"I joined the band in 1980 when they were over in London recording the 'Repression' album. Nono (Trust's guitarist) was a big Travers fan and really wanted to get it together with me. I had a blow with them in the studio on some old Travers stuff and it worked out really well. There was a huge amount of energy so I went to play a little tour with 'em to see if I'd fit in.

"I played the tour and everything worked really well. I was asked to stay and, knowing that this was a wealthy band in France, I went for a big deal because they asked me to name a price. I've never been a real breadhead but it was a crazy thing for them to do, so I went for it. It was a lot of money but it was pretty standard for a major rock band.

"Eventually they phoned me back and told me that I was too expensive, but I'd always insisted my demands were negotiable. They didn't wanna know and I think it was then that Bernie started to get little seeds of hatred sown in his brain.

"That was the end of it as far as I was concerned but Trust turned up in London a couple months later auditioning for new drummers. I got a call to go and see 'em as an old friend's gesture and of course ended up jamming again. This time they decided that they really wanted me to stay and so a new contract was worked out. It was a f\*\*kin' great band but as soon as we got down to some serious work there were more problems - ego problems to be precise. Bernie got to be a complete egomaniac. He became very twisted, a kind of dictator and everyone, from the band through to the road crew, was frightened."

Rumours and counter-rumours would seem to suggest that this might occasionally be the case within the Maiden ranks. Consider the line-up changes

## Play Guitar like Jimi Hendrix

NEW cassette method teaches you exact lead licks and runs of famous guitarist.

Each cassette package contains 20 of the artist's hottest, tastiest, most versatile licks, spanning his entire career. We take you step by step through each lick, every lick is played twice, once regularly, once slowly. The cassette comes complete with printed diagrams and tab number finger system, (no music reading) simple to follow, every finger fret and string position is notated.

These cassettes will make your playing dynamic, exciting and professional.

Fill in the coupon and send with payment £4.95 to:-

**Jack Wilcock Teaching Tapes,  
Dept. K, 7 Heaton Close,  
Newark, Notts NG24 2LE**

Please send me Jimi Hendrix Guitar cassette by return post to:-

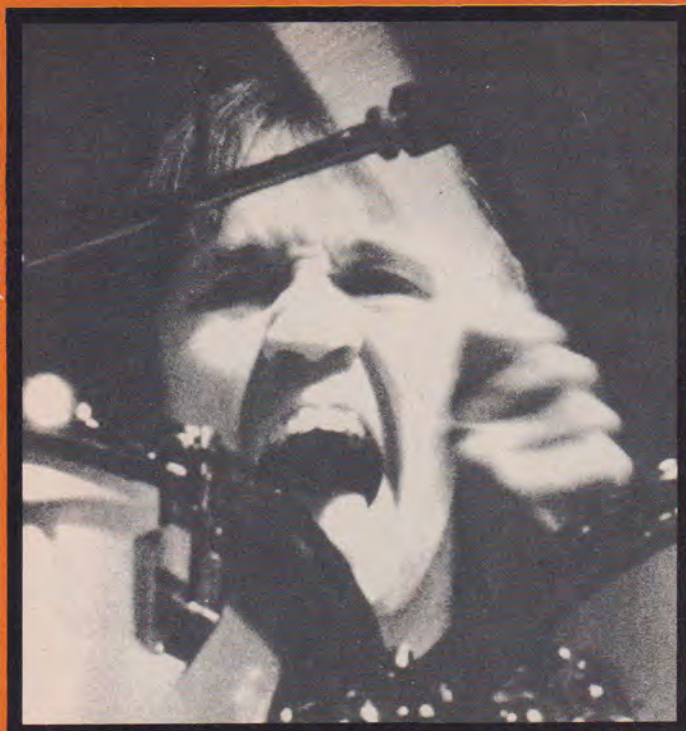
Name.....

Address.....



IRON MAIDEN with new recruit NICKO McBRAIN second from left





since their early Ruskin Arms days – enough comings and goings to make you positively dizzy and bleary-eyed as one shock of long hair gave way to another. Still, such ego problems can lead to some possibly distressing mirth as Nicko recounts:

"We played a festival at Mirabelle in France and we had to drive 200 miles to get there which put everyone on edge – a lot of needling went on. We had Mickey Cocks who used to play with Rose Tattoo along with us and he jammed on stage. He was pissed out of his box and hit a real bum note in the middle of a song. Bernie thought that it was Moho (the rhythm guitarist) who'd made the blunder, so he ran over to his gear and whacked all of his amps off. Now you just do not go around touching another musician's gear and backstage in the caravans Moho took a swing at Bernie.

"It was really quite funny watching their caravan going like the clappers, while Mickey stood shakin' in mine saying it was all his fault. 'Right Mickey, go and hide, but have another beer first', said I!

"We had another argument shortly after that during the mixing of the 'Marche Ou Creve' album and I eventually left again after a lot of legal problems which had my lawyer flying around like nobody's business. Then it happened again. Bernie rang me when I was back in London and he was so much like his old self that it was quite hard to believe! I spoke to the other guys in the band and I told them that I'd go back if Bernie really had changed."

It's at this point that Nicko's Maiden connection began in earnest.

"We played a 10-date German tour with Maiden and those were the best shows that I've ever

been involved with. Both bands were absolutely steamin' and I was really happy to be back in the fold. We struck up a great working relationship with Maiden and I obviously fancied myself behind them, although Clive was well ensconced in the band at the time and I was happier than ever with Trust."

This optimism was not to last, however, and the end arrived when Nicko received a call from Bobby Bruno, Trust's manager. "It was a short call which basically told me that he had no more money to pay me. He was quite put out and told me that Nono and Bernie weren't seeing eye to eye. That was the last I heard of events and whether the band is still together is something of a mystery at the moment. It's all down to litigation between solicitors now because they repudiated my contract.

"If they do stay together I wish them every success because it was a dynamite band and really too good to go down. But I think my experiences were only the tip of an almighty iceberg!" Still, brighter prospects were on the horizon and a little inkling told me that Nicko was destined to fill that Iron Maiden drum-stool. Sure enough, the next time we spoke, the man was effervescent in the extreme – pleased as punch with his new role.

"We've just laid down a new track this morning and it's terrific. There's a lot more to it than anything the band has done before, but we've still held on to that Maiden sound. It builds up superbly and I think it will be really well received.

"It's very exciting to have joined such a big band, especially when they're all mates of mine. I couldn't be happier!"

All's well that ends well – and congratulations

HOWARD JOHNSON

# SINGLE RIPS

**Reviewed by CHRIS WELCH**

**MARILLION: 'He Knows You Know' (EMI)**

Fish and chums were only 10 years old when Genesis enjoyed their first breakthrough, and it must be a peculiar experience for Peter Gabriel and Phil Collins to hear these new sons of Aylesbury filtering through their wireless receivers. There are the delicate guitar riffs, sudden drum explosions, whirring Leslie speaker cabs, and menacing lyrics familiar to all fans of 'Supper's Ready' and 'Musical Box'. I never thought it would be possible to recreate that unique sound, but Marillion have done so with skill and their own flavour. *Deja vu* for some, but a fresh new sound for Marillion fans. A hit.

**REVENGE: 'American Hero' (Nile)**

The whole subject of American heroes is getting mighty tedious. How about the odd Hungarian or Tasmanian hero – surely they deserve a comic book or two? The lead singer sounds a bit cakehole, as if he spent his formative years in the stews of Neasden, yet this is all recorded in Philadelphia resulting in a competent but dull and muddy sound, in sharp contrast to the sparkle of Marillion. Hard rock – or soft pop? Really this is neither fish nor fowl, but undeniably foul. Incidentally, just when you expect the blessed relief of the stop grooves, there is another track, nay three more on this unlimited edition 12 inch.

**LEGEND: 'Frontline' (Workshop Records)**

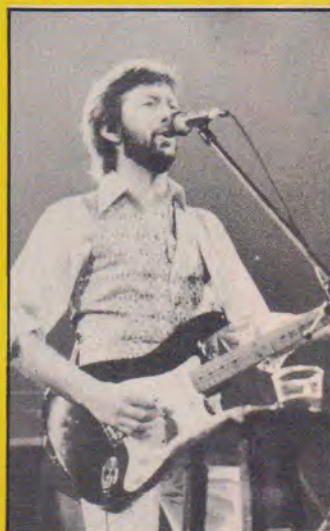
Ah, this one has a hand written note from the Channel Islands which tells of struggle, fortitude and grim determination to get a major record deal. Don't give up lads, this is good, business-like stuff. I like the non-frantic tempo, and crazed guitar work. Their third independently produced album is on the way, and I had no idea there was such a healthy rock scene in Jersey. Perhaps I should charter a flying boat to investigate, at *Kerrang's* expense of course (*of course-Ed*). Three weeks next August will do. 'Stormers Of Heaven' is excellent too, making up a convincing package in sharp contrast to the bilge perpetrated by the 'majors'.

**STOLEN THUNDER: 'Tough Touch Mama' (Kenetic Trigger)**

These lads have been wearing their Cream albums down until they turn grey. Nice to hear the Ginger Baker influence at work on the drummer and there's lots of free-wheeling guitar of a kind that harks back to a bygone age. It all goes on a bit too long, but highly commended. I'd award a red ribbon if there were any handy.

**ERIC CLAPTON: 'I've Got A Rock'n'Roll Heart' (Duck)**

Nicely relaxed, plinky blues guitar over a good ol' boys beat. There's one of those organs that looks like a Times furnishings suite played by a bearded man in a check shirt with his eyes shut. Eric sings hoarsely of rock nostalgia and it's one of his most attractive singles in several decades. Not exactly Heavy Metal but that's thin on the ground this week.



## PLAY LEAD GUITAR

Your own teacher in your own home. Postal teaching course recorded on cassettes specially created to teach **ROCK** and **MODERN LEAD** guitar styles. This course will save you years of struggling on your own with books. All the solos, modern lead runs, licks and riffs, are played for you on cassettes to practice along with. This is actually better than going to a teacher, as it enables you to have each lesson as many times as you wish. You may also write to me at any time for free help and advice if the need arises.

Courses are:

**LEAD GUITAR** ☐  
**RYTHM GUITAR** ☐  
**BASS GUITAR** ☐

by Jack Wilcock

**DRUMS** ☐

by John Kirk

For free details tick the course you are interested in, fill in the coupon and post now to:

Jack Wilcock Teaching Tapes,  
 Dept. K.7 Heaton Close,  
 Newark, Notts NG24 2LE.

Name .....

Address .....

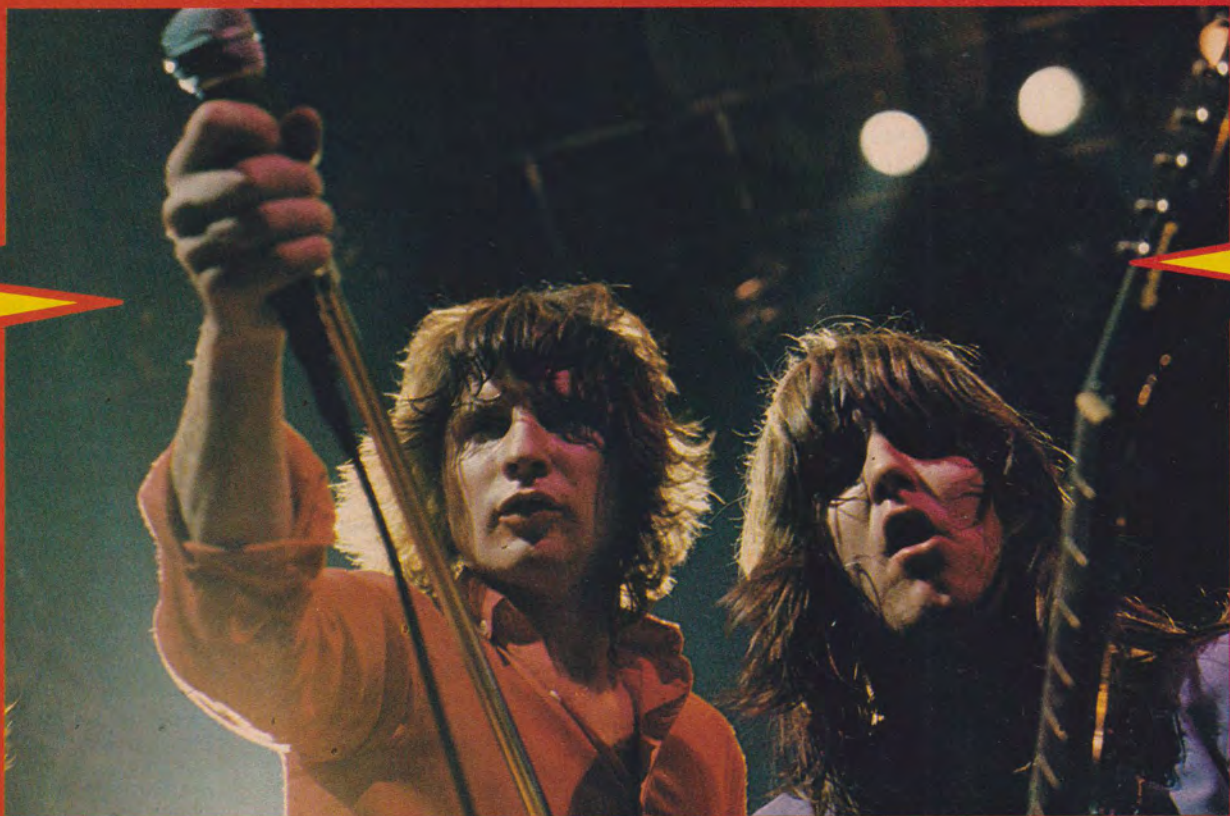


U.F.O.

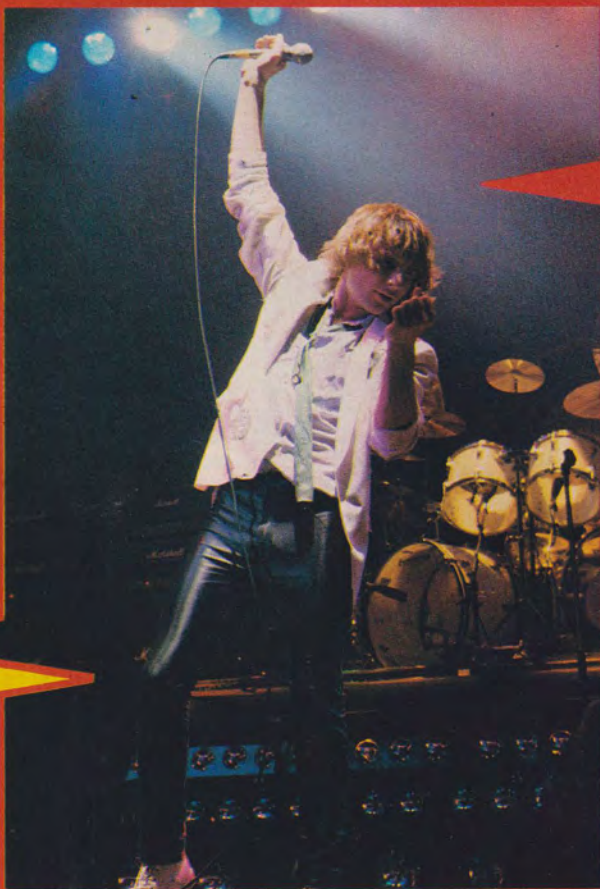


U.F.O.'s Phil Mogg: pic by Ross Halfin





*Phil Mogg and Dave Chapman: pic by Ross Halfin*



*Phil Mogg: pic by Ross Halfin*



*Billy Sheehan (temporary bassist for European tour)*



# IS ANYBODY OUT THERE?

UFO come down to earth. DAVE DICKSON makes contact

BRIEFLY, UFO have a new album out called 'Making Contact' (reviewed elsewhere) and they'll be treading the boards here once again in March and April. Pete 'Diego' Way quit the band after over a decade, attempted to form a group with ex-Motorheader Eddie Clarke, later severed the relationship in favour of touring with Ozzy Osbourne, and was soon after made redundant from there too.

Vocalist Phil Mogg's right-hand man now appears to be guitarist/keyboardist Neil Carter, a quiet, affable sort of bloke, still cutting his first interviewing teeth. Mogg, however, is "an old hand" at this game and, with his mischievous leer, eyes me suspiciously, sizing me up as a potential victim.

But enough; this isn't what you want to read. There are several serious questions that demand answers. So, without further ado, you can be the fly on the wall and listen in to the conversation. Read on:

What do you want to talk about?

Phil: "Oh, the usual; how much we drink, how much sex I have on the road..."

Seriously, though, did Pete Way jump or was he pushed?

Phil: "Er, he went. No, he didn't turn up. We started rehearsing down in Sussex and he just never turned up. He was rehearsing up here (London) with 'Slow' Eddie. When I rang him up he said: 'Oh, I'll be down tomorrow,' but he never came. But if you know what Pete's like it's to be expected."

Neil: "He was true to form, really. Poor old Pete."

I've got a quote for you from Pete...

Neil: "Oh dear..." who said in Kerrang! no. 24: "I wanted to play something with a lot more aggression. Things were going the wrong way with UFO and I really didn't like 'Mechanix' (the last album) because it wasn't what we should've been doing..."

Phil: "What should we have been doing then?"

I presume he wanted to play something closer to HM.

Neil: "Yeah, he was always against the keyboards and things that, in a sense, gave it the class. Funnily enough the new album is certainly more aggressive than 'Mechanix'."

Tell me about Billy Sheehan, who's playing bass with you on the European leg of the tour.

Phil: "We've known him for about five years, he plays in a band called Talas. At the moment he's just helping us out by playing with us; mainly because it only takes him three days to learn all the numbers!"

What about a permanent replacement?

Neil: "We actually thought, as the album went so well, of not replacing a bass-player as such."

Phil: "Just having a bass-player for the tour. As a four-piece it's very cosy at the moment."

But what about when UFO hits Britain?

Phil: "Don't know. Pete Way asked me that last night. What we're trying to do is get the best of what we want by the time we reach Britain, so even if Billy isn't with us we'll have something."

Pete's just been sacked from Ozzy's band, apparently because Tommy Aldridge (Ozzy's drummer) said he couldn't play.

Neil: "Yeah, someone told me that."

Phil: "I never said it! No, Pete Way is a lovely bloke."

Is it true Paul Chapman played the bass line on 'Anyday' (off 'No Place To Run')?

Phil: "I don't know..." and was that the reason you never did it live?

Phil: "I don't know."

Neil: "I love all these things, where do you get them from?"

Phil: "It might have been a rumour."

Obviously it was a rumour!

Phil: "Where did you hear that from?"

Neil: "Ross Halfin probably. Don't ever get like that, David, will you."

What about Mick Glossop (producer of 'Making Contact'), how did he become involved?

Phil: "Well, we had to sack Gary Lyons (who produced 'Mechanix') after about four weeks when we realised we were paying him a lot of money and he wasn't doing very much."

Neil: "Mike's a very hard working bloke whereas Lyons would only be there for 10 minutes a day. Mick would be in first and out last and wouldn't take any breaks which is definitely what you need. You don't need someone who's as slack as you could be."

A couple of the songs show a distinct lyrical maturity emerging, specifically 'Diesel In The Dust' and 'No Getaway'...

Phil: "Well, 'Diesel In The Dust' was just a rip-off from a newspaper story about a guy in a little town. His name was McElroy but we changed it to protect the innocent." (??)

There's that kind of Springsteen-esque narrative approach to the songs rather

than the old verse-chorus, verse-chorus line.

Phil: "Of course, Springsteen does it particularly well, and Seger to a lesser extent, and Lynott occasionally. I do prefer to listen to that kind of song."

And 'No Getaway'?

Neil: "That was the Jodie Foster thing."

Phil: "Aah! Do you remember 'The Fan' with Lauren Bacall and James Garner, about the fan who was constantly watching and suddenly became obsessed."

Neil: "Like a predator."

Well, I was thinking along the lines of Mark Chapman (John Lennon's assassin) and his infatuation with Jodie Foster, but I didn't want to read something into it that wasn't there.

Phil: "No, it's definitely there. I did worry that it had turned a bit soft and nobody would actually get that. In 'The Fan' there was that kind of sustained obsession."

Is UFO a Phil Mogg dictatorship?

Phil: "Definitely... that's why I've got these boots on this morning."

Neil: "Yes, he wears his little black moustache."

I've got another quote for you.

Neil: "He likes his quotes, doesn't he?"

Ah, but this one is to establish my point. From Michael Schenker in Sounds in 1980: "... for me it's important to decide what I do. I can now say if I want to do something. That calms me down and doesn't make me nervous. Before it was like 'You have to do this', it was always between the management and Mogg, I always had to follow along, I could never say 'No that's wrong'."

Phil: "So in the first instance he's saying 'I can now decide...'"

... what I do.

Phil: "Well, I think that speaks for itself: he can now decide what he wants to do! I've seen what he's been doing over the last three years."

"When Michael was in the band, which was 1974 to '78, we were in a position of having a lot of struggle and a lot of push. Back then I wouldn't have said it was a dictatorship but at some point along the line somebody has



PHIL MOGG: pic by Ross Halfin



to take some decisions, as he is no doubt doing in MSG. You found it fell more onto one person to say we would do that or not rather than continually going back to five people and having meetings every 10 minutes. If anything was disliked I would have liked to have thought it was discussed and sorted out then. But we were at a pushy stage back in '74 to '78 and I would say that possibly then I was quite an aggressive person to work with but not particularly anymore because I don't over-involve myself in that decision making, it's different now.

"But he's possibly right to a certain extent, it could have been a bit over-bearing. But then he admits he was going through some pretty heavy changes."

*So, does UFO have a future?*

Neil: "I should hope so."

*How much do you regard this as a business and how much is it art?*

Phil: "Well, it's a business in as far as it pays the rent, but it doesn't pay that much of the rent so the art side has to compensate for an awful lot, particularly if you're spending nine months of the year on the road."

*How does being away from*

*home for that length of time effect your personal life?*

Phil: "Three divorces, umm . . . several cases of venereal disease. No, that amount of touring is too long and at the end you just want to get it over with."

Neil: "I think that was another point with the Pete thing. We came off the road and had a break but Pete didn't, he went straight in to do this Twisted Sister album. You need to get away from it, recharge your batteries and come back with a fresh attitude. Pete didn't."

*Did you hear that album?*

Neil: "Twisted Sister's? No, no; we heard reports about it though, you know, during the making of it."

"Did you see that Channel 4 programme they were on just before Christmas? He (Dee Snider) took all his make-up off and, like, he was so ugly!!"

Phil: "I bet they're all really nice. I went down to see Pete (producing the album), mucking about down there . . ."

*Do you think that's the kind of stuff he wanted UFO to play?*

Phil: "I don't know, perhaps if he wrote ten songs like that . . ."

*You'd let him back in?*

Neil: "Yeah . . . No! Ha!"

Phil: "No, he'd better go and form his own band!"

OK, now's the little bit where I have my say.

The Carter/Mogg composing team have come up with an album which, hopefully, will thrust UFO back into the limelight; it is certainly the most convincing LP they've produced for some while though whether it's convincing enough, who can tell? Certainly things seem to be chugging along quite nicely, thank you very much, but of course the real test won't come until they reach these shores next month and hawk their latest wares in front of the true arbiters of success (that's you, squire). Will Mogg take it all in his customary stride? Can this band really afford more than one tube of Superglue on tour? Have UFO really lost their Way forever? (Ouch, sorry; couldn't resist that one).

All will be revealed in due course . . .

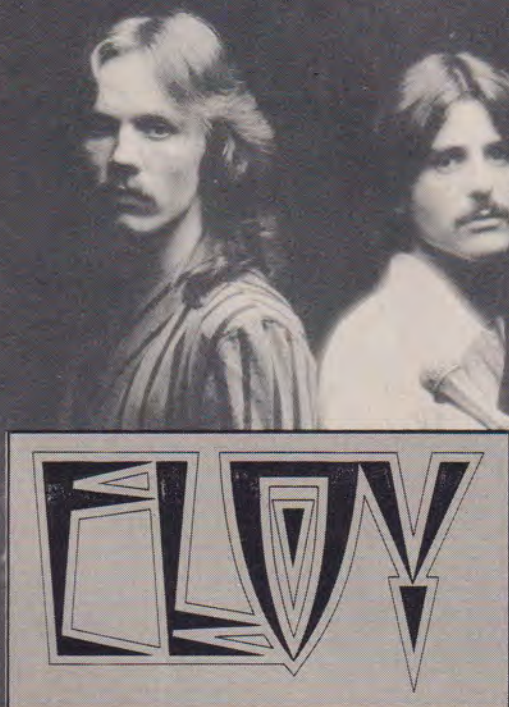
(Roll final credits, Dickson accepts hefty cheque from UFO manager for writing feature without once mentioning the size of both interviewees noses . . .)

OK, you can come down off the wall now.

NEIL CARTER: pic by Ross Halfin



## NOW, IT'S TIME TO TURN!



"TIME TO TURN" Part II of "PLANETS" is at last available.



DISTRIBUTED BY  
POLYGRAM

HMILP3 HMIPD3 (Pic Disc)

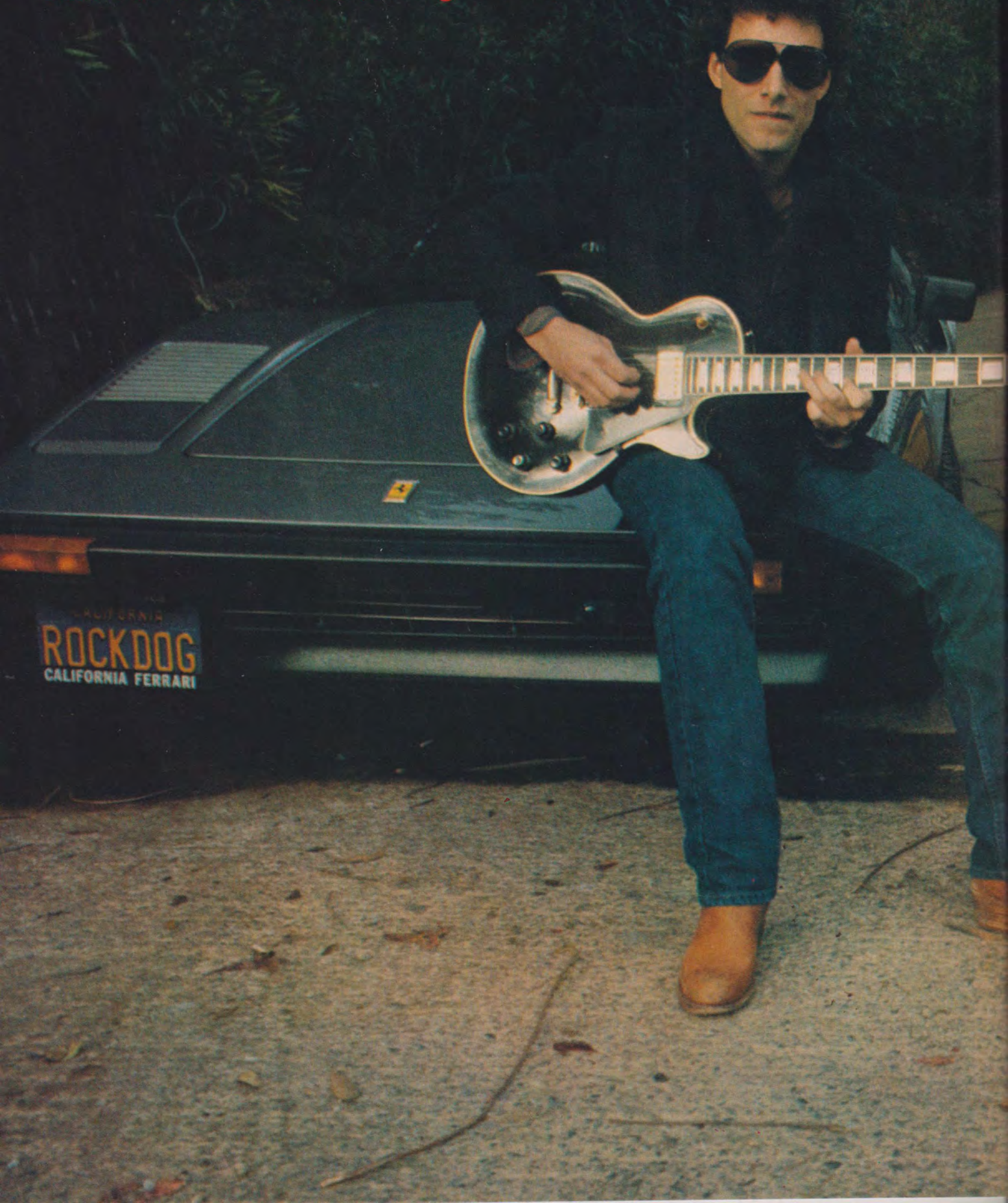


A NEW L.P. ON HEAVY METAL WORLDWIDE  
- 165 Wolverhampton Rd, Sedgley DY3 1QR (09073) 2211



# NEAL SCHON AND SA

*Stars and their cars (and guitars)*





# AMMY HAGAR



Pic by Ross Halfin



EXCLUSIVE!

# BOXING CLEVER

**SAMMY HAGAR, currently riding high in America, finds it's all as easy as one, two, three. Interview by DANTE BONUTTO**

**QUESTION:** *what do Californian rock stars do when not writing songs about women or 'wheels'? Rest their egos by guitar-shaped pools? Touch up their tans (or someone else's)? Clear their heads with combustible powder? You'd think all three though, on the evidence of our centre-spanning picture, Hagar and Schon – West Coast neighbours eminently eligible for CRS status – would seem to pass their off-duty hours strumming silent guitars, striking casual poses and comparing the hubcaps of very expensive cars.*

It's a great scenario. Stick a bottle of after-shave in the foreground, drape a few svelte maidens in the rear and it would be an ad man's ideal vision come to life. A quicheless backdrop for would-be Conans; 'real men' with hairy palms and barbed wire chests. In fact the only thing missing is the sun. Don't be fooled by the Schon shades (a temporary loan from the Halfin wardrobe), the day these stars and their cars came together the weather was nippy to say the least, about as chill as the West Coast gets, which is no big deal to those of us hardened by a brace of English summers but an ice-bucket-down-the-trousers style shock to the Californian constitution.

Schon shivers, Hagar he-mans it up by stripping down to a T-shirt and the Halfin wide-angle inches ever closer as your correspondent, barely recovered from the obvious yet tumultuous realisation that Sammy's Ferrari isn't red, mulls over a particularly choice morsel of gossip indicating that the two have been playing together, perhaps laying the foundation for a one-off album, with former Squier bassist Kenny Aaronson and Heart drummer Denny Carmassi helping out.

Hagar and Schon being like-minded souls, comfortable in each other's company, it isn't hard to see a joint project – additional to other career

demands – being discussed. The only problem would be sorting out the inevitable contractual hassles (the two record for different labels), and finding a corresponding hole in their respective schedules.

At the time of the *al fresco* jam Schon had just finished work on 'Here To Stay', his second album with Jan Hammer, as well as the new Journey LP, 'Frontiers', and was girding himself for a press conference in LA followed by tours of Japan and the States (no mention of England, I'm afraid) within the Journey ranks. He was also in the unfortunate position of 'having the builders in', final touches being put to his Marin County residence near San Francisco (where the centre pic was taken), a hill-top dwelling complete with stained-glass windows and large Roman-style tub accommodating enough to make bath night a social happening.

Hagar, meanwhile, his 'Three Lock Box' album having been recently released, was waiting to start rehearsals on a brand new stage (of which more presently), before heading out on a four month haul round US Coliseums... Not much time for collaborative exploits it would seem, but the rumours existed and were no news to Sam.

"There is talk that I'm starting a super-group with Neal," he confirms, "but nothing's definite yet though I've jammed with him and Denny Carmassi for three or four days. I played bass one day then Tom Petersson, the old Cheap Trick bassist, took over on another and I just handled the singing. The fact is, I like to play music so I get together with all kinds of people."

Not the aforementioned Aaronson, however. Hagar and Schon did consider inviting him along for a jam but they eventually decided that his New York base made the offer impractical and contented themselves with local talent instead. As for the end result (if any) of these 'sessions', that remains to be seen. No new material has yet been written, everyone's simply enjoying playing it for kicks, but I get the feeling that, despite the

difficulties involved, something concrete – a one-off live show or album – might well be on the cards.

"I would love to work with Neal," continues Sammy, "because he doesn't really get to play in Journey. He and I always jam, we're buddies; he's joined me onstage five or six times and to me he's the best there is – along with Eddie Van Halen who's another friend. Neal's so fast and so capable that I don't even play when he's around. A second guitarist would just get in the way."

Like I said, it ain't warm. Particularly down at the ferry port where, having bid farewell to Schon, we go to get some solo snaps of Sam. The latter goes through his paces on the rocks, somehow resisting the urge to lob a small boulder he's been wielding for effect onto the Halfin bonce, then we retire, extremities slightly blue, to a nearby (heated) waiting-room and settle down to capture the thoughts of Chairman Hagar for those loud in thought, word and deed the world over... At which point let me interrupt the flow and make my position clear.

The first pioneering Montrose album excepted, I've never really been a fan of Hagar on vinyl, his last 'Standing Hampton' LP striking me for the most part as bland, sterile and contrived, only really coming to life with 'Sweet Hitch-hiker' and the marvellous opener 'There's Only One Way To Rock'. 'Crank up the drums, crank out the bass, crank up my Les Paul in your face', went the lyrics yet what followed was by and large pretty lethargic, car-radio, airplay-conscious AOR, and on first play the new LP seemed little better. Yawnsome, lifeless and soporific (well, perhaps not soporific), were the words that initially sprang to mind.

'One, two, three lock box', crooned Hagar causing my head to drop, my eyelids to twitch and the tape to become airborne in a Howard Johnson direction. And then it happened... there I stood, striving to extract an elbow from my solar plexus on a rush hour tube, mind blank after a hard day over an Xavier Russell feature, when... 'One, two,

three lock box'. Like an uncontrollable hiccup, the words had hit daylight before I could stop them. 'Your love is driving me crazy', there was more to come, line upon line as melodies from the album spun inside my head. Not since loping through Muswell Hill (rock'n'roll capital of North London) claiming to 'Love it loud' had such quizzical glances been thrust in my direction.

In an instant, the album made sense. There's little within you'd class as Metal, it's true; indeed if anything it provides a smoother ride than the last, but the songs do stay with you and after further spins I began to pick out worthwhile lyrics and some interesting, imaginative keyboard work courtesy of Alan Pasqua. Not a classic, but a surreptitious grower for sure.

Sammy's certainly pleased with it (thanks to the success of 'Your Love Is Driving Me Crazy', the single, it looks like being his biggest seller to date), and is happy to provide a track-by-track rundown. Are you sitting comfortably, *mes enfants*...?

Side One: 'Three Lock Box': "The idea for the title came from a book called 'Wake Of The Golden Galleon', which a friend of mine wrote. It's about buried treasure and it told how the Spanish galleons would keep their most valuable possessions in a three lock box. It had three different keys held by three different people which meant that no one guy could rip the stuff off."

"So I thought it was pretty cool for a title – my most valuable treasures being in this three lock box. That's the title I came up with, then I wrote the song and changed the meaning to where a three lock box is the human structure: the mind, the soul or the spirit and the body. If you can find the key to all three then you'll be together."

"Personally, I'm a little out of balance physically but if your physical's too far out then you're like Arnold Schwarzenegger, or if your mental's too far out you're like Albert Einstein, or if your spiritual's too far out you're like Buddha, you just sit and meditate all day. The ideal thing is to have all three in balance."





Pic by Ross Halfin

Can you really achieve that, though?

"Oh yeah, I believe so. I've got my physical out in front by running and exercising - I've been on a big kick for two years - so now I want to get my mind to peak, to educate myself in different ways."

Wading ever deeper into this philosophical debate, pausing only to note that a new category should be added for Halfin who has nothing but gut out in front, I put forward the top-of-the-head hypothesis that all of the locks must be linked in some way, bound together by a corporate chain. Healthy mind, healthy body, surely the two go together. Sammy disagrees . . .

"I know a kid in a wheelchair with an IQ of 186. He's got some disease that's caused all his bones to grow together but the guy's a genius. He's a physicist, he's got a doctor's degree and he's an incredible mind - just a mind, no body."

Interesting stuff and surprisingly cerebral for someone who called his last album 'Standing Hampton', a title that boldly blunders where even Rage fear to tread. Surely . . .

"But there's one more meaning (aha!) The three lock box can also be a woman's body. The cover of the LP shows the lips, which is one of the locks, and the others I

should think you can figure out for yourself!" Probably.

'Remote Love': "One of my favourite tracks on the album. I like the production and the arrangement and lyrically I think it's pretty clever. I'm proud of my performance and the song itself."

'Remember The Heroes': "Jonathan Cain (of Journey fame), who also plays keyboards on the number, came to me with it in the first place. He had the chorus worked out but it was pretty red, white and blue, touching on Vietnam, and I said: 'I don't know if we want to talk about that'. So we changed it and made it more about conflict in general."

"The feeling I get is that heroes are becoming a passé thing. If a guy comes back from war with medals of honour he's not respected as a hero any more. What we're trying to say is remember the old heroes, the people who had to go and fight and did it for their country and their family."

Being the hyperactive, go get 'em type, I expected to learn that Sam had done his bit for his namesake Uncle in (at least) the Marines, defending desperate positions and catching live ammo in his teeth. But, in fact, he was too much of a "bad boy" to be

drafted and when Vietnam came was already married and, hence, deferred. Given the right cause, though, he wouldn't be backward in coming forward.

"I thought it was great when England went down and kicked ass in the Falklands," he asserts, "because you've got to stand up for your rights. Anybody who doesn't is an asshole and shouldn't have any. I believe in that but it doesn't mean I'm pro war."

The line between politics and showbiz being a fine, often non-existent, one in America, it's easy for top-notch artistes - genuinely influential people - to be drawn into supporting personalities and issues almost unawares. It's a situation Sammy tries to avoid. He certainly felt strongly about matters in Iran (he's been known to explode an Ayatollah figure onstage and still refers to the country's inhabitants as "backwards bastards"), yet by and large he keeps away from slogan-eering and, though fairly sympathetic towards Reagan, has a far from rose-tinted view of politicians in general . . .

"Some of those guys are the biggest assholes in the world. I sit there watching the news on TV and I see one of 'em who's a

homosexual and is f\*\*king this 12-year old kid in the ass and stuff, and I'm going: 'man, this guy's running my country - COME ON!!'"

'Your Love Is Driving Me Crazy': "It's a big hit! It's been out around three weeks and already it's at number 27 in the singles chart."

In fact, it's Sammy's first genuine hit single, 'I'll Fall In Love Again' from the 'SH' album only just scraping into the Top 40.

"Yeah, my last LP went gold without a hit," he concurs, "but 'Your Love' is the fastest rising song in the charts and the number one played song in America right now. And the album's number three. That's real impressive."

'In The Room': "Another one of my favourites. I want to have Ingmar Bergman do a video of the song. I'm asking my record company right now and it'll be real expensive but he's my favourite film director."

Being a moody, atmospheric number, I suggest its spirit might best be captured in black and white. Hagar agrees "but every

CONTINUED PAGE 37



# SAMMY HAGAR



*Pic by Ross Halfin*



# RICHIE RANNO (HELLCATS)



**WHEN DID YOU BEGIN PLAYING GUITAR?** 1965.

**WHY DID YOU START?** I had played the clarinet and keyboards previously and loved music in general, but it was the influence of the Beatles that made me want to play guitar.

**FIRST TYPE OF GUITAR:** A three pick-up Kent, coloured gold with a silver plate. It cost about 100 dollars.

**EARLY INFLUENCES:** The Ventures, Hendrix, Clapton, Beck and Page.

**FIRST PUBLIC PERFORMANCE:** At my Junior High School as the Mystics. It was a three-piece.

**FIRST APPEARANCE ON**

**RECORD:** That was with a group called Bungi. We recorded two singles in 1970.

**RECORDING BANDS:** Bungi, Stories (with Ian Lloyd and Kenny Aaronson), Starz and Hellcats.

**OTHER VINYL APPEARANCES:** A local new wave band Hooks had me play on a single, a country single which I'll forget about and the guitar work on 'Tunnel Of Love' from Gene Simmons' solo LP. Jeff Baxter and Joe Perry did the work originally but their stuff was rubbed off and my playing was dubbed over.

**EQUIPMENT LIVE:** I have a white Strat and a customised Gibson with a humbucker treble pick-up for live work. I also use a Marshall 100 watt head, and either one or two Marshall 4" by 12" with two Altec and two Celestion speakers in each cab. I have a Vox wah-wah, a micro synth, an Ibanez compressor distortion, a Mutron octave divider, an Echo plex and a colour sound fuzz.

**NUMBER OF GUITARS OWNED:** About 10.

**MOST MEMORABLE SOLO ON RECORD:** I love the live version of 'Johnny All Alone' from the Starz album. Also 'Pull The Plug' and 'Subway Terror' with Starz and 'Teenage Tiger' from the Hellcats' record.

**OTHER GUITARISTS YOU ADMIRE:** I listen to everyone but I particularly like Neil Geraldo, Eddie Van Halen, Randy Rhoads and Joe Walsh.



# THE SYNTH-ETHIC

Can Saga's 'million keyboards' rock make it in England? LAURA CANYON talks to the band's bounding frontman MICHAEL SADLER



Pic by Chris Walter

SAGA (l-r) Jim Crichton, Steve Negus, Jim Gilmour, Michael Sadler, Ian Crichton

WERE IT anything other than a devotedly epileptic Tull audience downtown at the Sports Arena, Ian Anderson wouldn't have had a leg to stand on.

Saga's short opening set – too short; you could have fit it into one of the flute solos – should have blown Jethro halfway off the coast of Scotland. Saga have got volume. They've also got class. Not to mention melody, grandness, pomp, texture, sophistication, skill, versatility, baroque, and enough keyboards and synthesizers to open a shop and still have enough to start a futurist band. A dozen or so of the things, enough to bring tears to an elephant's eye, and they all get to play at one time or another, a wall of Teutonic sound with flowers around the bottom.

Stick Rush, Pink Floyd and Phil Spector in a recording studio and don't let them take too many drugs and it will come out sounding a lot like Saga. This five-piece, colourfully-clad band stuck in the middle of Jethro Tull's big brown pirate-ship stage, on its first visit to Los Angeles, on its first tour of the States. Next time, mark my words, they'll be headlining.

To be fair to Jethro, Saga reckon they're sweethearts. Not even a hint of the horror tales you've heard from others who've spent weeks opening for Long John Silver and his pals.

"He's a very nice man, he comes into the dressing room almost every night. Everyone warned us about Tull, they said 'he's a tyrant', and I haven't run into it at all."

So says Michael Sadler, lead vocalist and one of Saga's million keyboardists. A fine frontman, both onstage where he leaps about like Adam Ant while retaining dignity and vocal chords that boom through the arena, and offstage where his charm and diplomacy in the face of rock scribes seeking tour dirt make him the perfect spokesman for his band (the non-speakers being Jim Crichton, Jim Gilmour, Ian Crichton and Steve Negus).

The tour's been going fine, the crowds have been warming to them, and they're picking up fans one at a time, their album 'Worlds Apart' creeping into the charts. It's their fourth album. The other three have only caught on in Germany, Canada, and (don't laugh) Puerto Rico.

Why Puerto Rico I wouldn't even hazard a guess. Why Germany is more obvious. They've got that European progressive-orchestrated sort of sound without being wimps. Germans started picking up on it on import, so a label finally took over and released them. The band went over and toured, and stardom wasn't long coming. Hey, the only band to top them in the 'best groups' polls over there was the Police, and that's only because of their Aryan hairdos.

When Europe said it was okay to like them, their native Canada caught on and they started getting gold albums printed in English at last. The States was slower. So, what's new? But with Asia getting to number one and staying there, the record companies caught on that a classy band like Saga might just make them a few bob. Their last

label actually gave them their contract back after the first album.

"We're not an overnight sensation," explains ever-polite Michael. "We're not a one-hit wonder band or a quick return band in terms of investment. And I think our material is right now for America. I think the trend, the listening trend, is far more open than it was. When we first started bringing albums out, new wave was hitting really heavy and we were being called pomp rock and dinosaur rock and stuff like that, because of this heavy return to basics – you know, anybody could go pick up a guitar and play; you didn't need all these keyboards and this heavy stuff. That didn't help us at all."

He shakes his head in bewilderment at the unhappy lot of proficient musicians. So why not get a few electric guitars instead of all those keyboards and do the same thing as all those other successful Canadian hard rock bands (Loverboy, April Wine, Triumph, Mahogany Rush, Frank Marino, my memory's running out)?

"I suppose," sighs Michael, "that if anybody's going to classify the Canadian sound it would be like April Wine, Loverboy, pretty straight-up three-chord four-guitar rock. But I've never been one to like the basics. If it doesn't have enough keyboards it doesn't get me going."

"I've always like keyboards and synthesizers. As I said earlier, we're not a trendy band and we don't pick up on what the latest fashion is. We formed the band specifically to sound the way we

do; we knew that it might be difficult, but we just stuck with it. I never did like a lot of guitars or we may have been a guitar band. I never did like punk or we may have been a punk band."

What he did like was King Crimson, Genesis, English progressive rock, and best of all (it makes a change from Led Zeppelin) Gentle Giant.

"The first band that inspired me to get into music and songwriting was Gentle Giant," the singer confesses. Before that there wasn't much worth mentioning. Eight years in the church choir, and at 16 "I left the choir, quit school, left home and joined a blues band." The blues band progressed to avant-garde jazz, Miles Davis take-offs and the like, and that's where Michael first heard Giant.

"The drummer came in one day with an import he'd bought in Toronto. It was Gentle Giant's 'Three Friends' album, and he put it on and I was just shocked. What is that?! I want to play that type of music! And I found out later that Gentle Giant came out of a band called Simon Dupree and the Big Sound, and it was a very souly, jazzy set-up, so it was really a natural progression to go into that kind of thing. They were the ones, I guess, that started my ticker going." Along with his ticker, the blues band days started his piano playing. Though he'd bashed out 'Strangers In The Night' with one finger on the piano at Summer Camp, he managed to avoid getting sent to the old lady who gives lessons down the road as a kid. He was playing bass with the band when they said: 'there's a surprise for



you downstairs in the rehearsal room'. "And there was a piano sitting there. I said: 'oh, that's neat, what's that for?' 'You're going to play piano now'. 'I can't play piano!' 'You can learn', "and he did, in a couple of months. From such tiny acorns are mighty pomp rock bands made.

Saga itself started in January 1977 in bassist/keyboardist Jim Crichton's living room. Jim likes Gentle Giant too, and King Crimson, Yes and Genesis. At a time when most Canadian bands seemed to be playing cover versions of pop Top 40 tunes to drinking audiences, Jim and Michael were trying to earn an honest living as a progressive copy band doing Gentle Giant tunes. The band was called Truck but it had broken up some time before '77, when a solo Jim was putting some original songs together for a possible new band.

"We both," says Michael, "came out of the same era of doing cover material for years in different bands. Truck broke up under adverse circumstances; we got stung financially, very badly, and I said: 'I've had enough of this'. So I got out of the music business for 18 months. Jim joined a band called Flood, which was very popular in Canada while I was taking my hiatus from the music industry, driving taxis and things like that.

"Then he phoned me up one day and said he'd written a couple of songs, would I come over and do vocals just so he knew what they sounded like with melody, and I agreed to do it. And I went home

and thought: 'wow, what have I been doing for 18 months?! Why have I been wasting my time?' I quit my job the next day and proceeded to go over every day and write songs, nine-to-five. I'd drop off my wife at work at nine in the morning, be over to his place by nine fifteen, leave at a quarter to five, pick up my wife and that was it."

The other members weren't hard to find. Guitarist Ian Crichton is founder Jim's brother. Steve Negus had been with Jim in Flood. Finding the final keyboard player was the hardest part, with two falling by the wayside in Saga's five-year history. "Finally it feels like a band instead of a band with a sideman playing keyboards," says Michael. The others are rather fonder than is normal of Gentle Giant too (except Steve, who's more of an r&b and Chuck Berry fan).

They wrote 30 songs in their first six months together. They debuted them in a pub an hour's drive from Toronto with all their friends propping up the bar. They recorded their first album at their own expense on their manager's own Maze Records, set up for this very thing.

"We knew from the beginning we wanted it to be interesting, but punchy and based around as many keyboards as possible. And we didn't want to do anybody else's tunes anymore. All you're doing then is reminding the audience how great *their* songs are. You may be playing them really well, but that doesn't mean

anything. They're going to go out and buy *their* records, not *yours*."

What made them buy Saga records?

"What makes people buy any new band's records? They like the music I suppose. There was no hype involved, there was no tremendous industry push on it or anything. As far as the Toronto scene happening, we played a few clubs and got the name around a little bit, and when we did release it we got quite a bit of airplay. If the music's appealing, people are going to buy the record. They're going to find it somehow.

"The first time I realised it was going to work, we had released the first album. I went down to a major record store in Toronto and I walked in - I wanted to see the record in the racks - and I thought: 'oh God...' It suddenly dawned on me how many records there are for people to buy. And I thought what's going to make someone walk into this record store and buy our record instead of all these heavyweight albums all over the place? And as I was standing there thinking that, I watched some young man walk in, go straight over to the rack, pick up our record, walk to the cashier, pay for it and walk away. And I went *wow!!* It's going to work! It was amazing. I just stood there waiting for another guy to buy one."

So did he immediately go out and behave like a rock star?

"I don't think there was ever a time when I had that rock star aspiration. I only ever wanted to play tunes. I couldn't care less

about little girls screaming, unless they like the tunes. At the same time I don't want to be a musician's musician - the music just gets inaccessible to the general public, and I've never wanted that. We're writing songs for people to listen to, not to have other musicians go: 'I really like that 7/8 piece that follows that 6/4'. So what? Most people listen to melody and vocals anyway. We want to be a people's band!" Like Aerosmith, eh? "Well, not quite street-level!"

They don't even live the rock star fantasy on the road. Down at the Tull concert they all had their wives backstage. Not exactly orgy material here. As for drugs and the rest...

"We do nothing before we go onstage apart from a beer or a Scotch or something. We never get involved in drugs before going to a show. In fact we surprise people a lot of the time with how uncrazy we are. 'Is there something wrong? Why aren't you guys partying? You're a rock band, come on!' So? We don't live the lifestyle that is so typical of being a rock and roll band. It's been the demise of a lot of musicians. It's not good on your body and you're not going to last long doing it. If you like what you're doing, why kill it?"

# TORONTO ROCKS!

DISTRIBUTED BY  
OLYGRAM

"RACING TIME"  
The spirit of Rock  
lives on!"

# SANTERS

HMI LP4  
SANTERS  
RACING TIME

A NEW LP. ON HEAVY METAL WORLDWIDE 165, Wolsinghampton Rd., St. John's DY3 1QR (090)





(l-r) JOHN NYMANN (lead guitar), TOM DUKE (bass), MARK ROSS (lead guitar), ERIC MARTIN (lead vocals), DAVID JACOBSEN (keyboards), TROY LUCKETTA (drums).



# THE ERIC MARTIN BAND

**Fresh new talent from San Francisco or a junior Journey?**

**XAVIER RUSSELL lets Eric do the talking**

CALIFORNIA's latest export seems to be taking off very well in the UK at the moment – I'm talking about Paul Masson wines, and very good they are too, as I recently discovered. Let's hope San Francisco's latest offering, Eric Martin, does equally as well.

Eric started out in Sacramento – yeah, home of Steel Breeze – and they really are an exception to the rule, as he recalls.

"Back in '76, I was just hanging out in Sacramento. When I felt like I'd conquered that city, which was no big task, I picked up a San Francisco paper and saw an ad placed by two bands looking for a lead singer – they were Kid Courage and Street Punks, supposedly the best new groups in the city. So I called up the Street Punks and my normal voice is quite growly (Arthur Mullard gone American) but my singing voice is a lot higher. So I'm talking to the Street Punks and they say: 'Yeah, that's all fine and dandy, but we don't want a chick lead singer' (you gotta laugh). And I go: 'Well f\*\*k man, I'm a male rocker' so forget that. And then I called Kid Courage and spoke to Sandy Einstein (one of rock'n'rolls nice guys, now press officer for Journey) and he said: 'Yeah kid (Kid Courage-geddit?) come on down, you can stay here and we'll work together'. And the rest is history, well sort of."

*If you don't mind my saying so, Kid Courage is rather a teeny-bop*

*sounding name for a band. How old were you at the time?*

"I was about 15 or 16 and everybody else was like 25 or 26. Yeah, they resented me in the beginning because of the age difference. I could still do it though. They wanted to do Stonesy type material and whatever was new wave at the time. I would have to rush out and buy a black leather jacket, with zipper, yer know, the whole bit. Anyway I really didn't like it, I wanted to play my music, at the time I was just starting to write, I was real green."

*"It sounds to me as if you weren't fitting in with Kid Courage. Did they give you the Big-E, or did you leave of your own accord?"*

"Kid Courage were a good band, I mean we opened up for all the major acts when they came to town, including AC/DC. Then they chucked me out because they didn't want my songs, which I thought was kinda stupid. So I went to LA (where else) and started up my own group, which was called Eric and the Rivals. We played down there for about two to three years, though we did more writing than playing. Not long after, we moved back up to SF and started playing the Fab Mab, better known as the Mabuhay Gardens (which later became a punk club and was the launching pad for the offensive Dead Kennedys). We got together with a band called Mile High, a Heavy Metal headbanger band, and back then (around '77) it was different to be that way, but it

was cool. And like Y&T, they were from the East Bay, and there was quite a rivalry between the two bands for a spell. But with my soul rocker vocals and David's keyboard playing the style changed. We submitted a tape to Herbie (Journey manager) and he automatically named the group 415 because he wanted a Bay Area-based group, and we're from there, ya know."

*415 actually stands for two things. Firstly it's the telephone code for San Francisco and, secondly, the ol' Bill uses the number as a police code for 'disturbing the peace'. Clever stuff eh, so why the name change to The Eric Martin Band?*

"Well, it was for business reasons. It was a case of the little man making it to the top. Howie Klien of Four Fifteen Records, he's the one who's really disturbing the peace (very witty is lad.)"

*It's a well known fact that your from the same stable as Journey and you even sounded like them when you played the Day On The Green back in '81. And yet more recently, at your farewell gig as 415, in Sabastapol (a real sleazy place in the heart of northern suburban California – you should see their answer to Valley Girls, I had trouble keeping a straight face), you were a totally different band, and nothing like Journey. Are you deliberately trying to get away from that type of sound?*

"We were labelled junior Journey for a long time and I just

had to get out of that. I mean I like Journey a lot but there's only one of them, and we don't wanna copy 'em. So we started writing a lot more heavy stuff."

*Why do you use 'Stop In The Name Of Love' in your set. Is it because of your soul style vocals?*

"I like soul but we all sing. We have full body, great harmony vocals and stuff and I said it would be a great song to do live. Plus, I'm in love with Diana Ross, I'd like to nail her to the wall." (I think Gene Simmons beat you to it, mate.)

*Do you really need these voice lessons I've heard about?*

"(Laughs) oh God, that's to control my voice. I also have breathing exercises which help me when I sing. I sometimes slur when I talk and the lessons help me articulate, I want people to understand my vocals."

*What's your view on the NWOSFHM bands, as there's quite a few of them playing around at the moment? Would you ever consider changing your sound again, perhaps returning to the Mile High formula of out-n-out Metal?*

"We're a variable unit, so we can do anything. Some of the SF rockers are doing what England's doing. They try and copy. I like the younger type of HM bands such as Def Leppard and The Tygers Of Pan Tang! I used to do a lot more hard rock years ago. But now it's come back for bands like Y&T and I'm really happy about that."

*How has signing to Elektra changed your lives?*

"It gave me a hard on, I dug it. The real thing is, this is not Nightmare (Journey's management) but Tazmanian productions we're signed to. This is like Herbie's subsidiary to Nightmare. We were in contention for being on Columbia but Journey are on that label and we felt we'd be treated as secondary, like hand me down roses. But with Elektra we feel we're number one. We've got nothing to do with Journey, we have an indentivity of our own."

*So what's your ultimate goal, a support slot on Journey's up and coming 'Frontiers' tour?*

"I wanna get the hell out of California. I love San Francisco, and this is my base, but I wanna tour, though not with Journey. I'd like to go out with somebody more compatible, someone like Loverboy – we like that band a lot. We just wanna be on the road forever. I don't ever wanna come home."

Well Eric and the boys have had their first wish granted and have gotten out of California; they recorded their debut album for Elektra at the world famous Studio One, situated in Dorraville near Atlanta Georgia. And with .38 Special's producer Rodney Mills teaming up with Journey's live sound engineer cum producer Kevin Elson it should turn out to be an interesting album. I'm looking forward to it, and remember you read it here first. A *Kerrang!* exclusive for sure.





PAT BENATAR: pic by Eugene Adebari



**PAT BENATAR**  
Hammersmith Odeon, London.

INSIDE THE covers of *Kerrang!* the controversy continues: is she a bona-fide heavy rocker or merely an elaborate American fake? Some say her albums beg the question just too dangerously for a girl who has virtually monopolised the Readers' Poll since *Kerrang!* began. But at the Hammersmith Odeon – on the first of two sold-right-out, standing room only concerts – Pat Benatar silenced the critics and put the matter beyond all doubt. She was quite the genuine article and twice as large as life.

So, there might have been something just a shade too artificial about this long-legged glamour girl with the fluttering eyelashes and the sexy smile. Her black shiny PVC jacket and a micro-skirt split to the waist had every guy in the audience hooked as surely as if Pat Benatar were a high-class LA groupie. And her vocabulary, which hardly stretched beyond a belting 'Hello London!', a screaming 'Yeah!!!' and an automatic 'This is a song off the new reccid' (repeated at least three times), suggested she was following a script which might suit US football stadiums but sound just a little too forced in London.

But once she opened her mouth to sing, and band leader/producer/husband Neil Gerdalo

put plectrum to the meanest and wildest Telecaster in the free world nothing could stop her notching another success onto her belt. For almost two solid sending hours Pat Benatar and her husband used numbers like 'We Live For Love', 'Hit Me With Your Best Shot', 'Precious Time', 'Shadows Of The Night' and 'Anxiety (Get Nervous)', culled from all her four Chrysalis albums, to lay into the audience with a vengeance and leave them screaming for more.

So, was it Heavy Metal? Probably not. It was probably something above and beyond. As Neil Gerdalo hogged the spotlight for some awe-inspiring solos, traded jarringly melodic megawatt riffs with new boy Charlie Giordano on synthesizers and gave the lead to drummer Myron Grombacher's sense of extrovert adventure and rhythmic style, this band soon proved that a little bit of extra imagination and sharp focus can lift HM to new heights and new achievements. Surely no *Kerrang!* reader could argue with that. Not when the girl out front sent a shiver down the back the moment she opened her mouth like Pat Benatar did.

CHAS DE WHALLEY

**SAXON**  
Royal Court Hall, Nottingham.

A QUICK nod to the fans, air some

tasters for the new LP, make a video and rehearse for a European tour. All in a night's work for Saxon...

At the start it was touch and go who'd make the most noise – the band or the 2,500 (?) packed into this comfortable new venue – but Biff's Barnsley Bombers quickly swung the clever money in their direction. 'Motorcycle Man', 'Princess Of The Night', with that gargantuan riff and flashbombs to match, then 'Never Surrender' helped reduce the odds.

Take a bow Mr. on stage camera man! Now on with the serious business of the new album. First up was the title-track-to-be 'The Power And The Glory' – an excellent number with a neat slowed down mid-section although the ending was a bit drawn out. 'Hungry Years' was next, a sensible piece of pacing before the band hit hard with three other newbies. 'Red Line' had a great bouncy hook and the militia guard did their best to get the balconies moving, while 'The Eagle Has Landed' proved best of the bunch, building from a slow, stomping bass and drums intro into a grinding riff similar to the Scorpion's 'China White'. Superb! Nice solo from Paul Quinn too. Finally came 'Does This Town Wanna Rock! (?)' and, though the answer was 'Yes!', this was a faster and much less impressive number.

And so back to familiar ground – 'Strong Arm Of The Law', '747' (with dandruff everywhere, no, hang on, they're using a mirrorball, sorry), the best I've ever seen it done live, very impressive, and then the closing tedium of 'Meals On Wheels'. Never one of their strongest songs, and strung out to 13 minutes it seems a daft way to close the set... but the crowd loved it. (The 'Crazy' balconies were deemed defeated but I would have demanded a re-count.)

The first encore 'Dallas 1pm' was as arresting as ever, featuring Graham Oliver's superb solo, and then it was back again for 'Denim And Leather', 'Suzie Hold On' and 'The Bands Played On'. My attention had begun to wander but Nottingham was lapping it up, from the broad grins of the front row to the muppet-like loonies up the very top.

Love 'em or hate 'em Saxon are here to stay. And as long as bands of this stature can ham it up with the cheeky schoolboy stance of Mr. Byford or the well-over-the-top enthusiasm of Mr. Dawson (surely a RADA graduate) then count me in with the former.

NEIL JEFFRIES

**STAMPEDE:**  
Hammersmith Odeon, London.

THERE'S NOT really a lot to say about headline Gary Moore; it's great to see Neil Murray enjoying himself again, and it's gratifying too that John Sloman is now relaxed enough to act naturally instead of posing around like an overgrown schoolboy pretending to be a rock star. Stampede may not have won the same degree of adulation as the headliners, but at least they exhibited true potential and good songs... and the guitar didn't sound like an overamplified electric lawnmower.

Stampede keep the frills to a minimum (look, no keyboards ma!), delivering an earnest brand of

workmanlike hard rock with a strong melodic backbone; UFO is the most frequent comparison but I can't help seeing them as the natural successors to Thin Lizzy. They're hard hitting and energetic, and the dual Archer axis is a definite plus; Laurence Archer is a young and remarkably talented guitarist, and Reuben Archer's vocals with their leonine edge emphasise both the melodic and the muscular aspects of the band.

The epic quality of 'Hurricane Town' shows that Stampede can capture the imagination as well as concussing the cranium, whilst their commercial potential is made clear with the likes of 'Days Of Wine And Roses' which now surpasses the recorded version with ease, its colourful escalating riff full of heavyweight charm. Bassist Colin Bond and flamboyant drummer Eddie Parsons pack a powerful punch that Laurence and Reuben capitalise on majestically, whilst never forgetting that good songs have strong melody lines – for example the commercial potential of 'Photographs' completely belies its pumping power thanks to an adroit delivery.

'The Runner' proves a little more bluntly heavy, its scalding riff fortunately making up for the faux-pas of an Eddie Van Halen guitar intro as it races along like the US Cavalry on speed, though 'Moving On' seems to be taken rather too fast, something that obscures the quality of the sleazy, flexing riff that it's built around.

The band are occasionally guilty of errors of judgement, but by the time the rip-roaring powerplay of 'There And Back' brings the set to a close with a healthy selection of headbangers clustered around the stage, doubts are few and far between. What Stampede lack in sophistication they make up for in every other department, and definitely have the potential to succeed on a wide front.

PAUL SUTER

**HANOI ROCKS**  
Paradiso, Amsterdam.

A WEEKEND in the company of Hanoi Rocks might ordinarily be enough to savagely disorientate the faint-hearted (indeed an NME hack bottled out at the last minute) but here we were venturing out into unknown territory. For this was to be Hanoi's first gig outside of Finland, Sweden and Britain; this, in a sense, was the start of that long uphill struggle towards stardom in the same way that the next album will have to be a very positive step in the direction of vinyl credibility. In short, however, hard they've worked to get this far they've only just made it out of the dressing room and onto the pitch; the game is only now about to start.

The Paradiso, like the city, is small, contained and rather beautiful. It is a re-conditioned, renovated church with the stained-glass windows still intact and illuminated, and a straggle of punters with that same air of blasé indifference you regularly meet in London; they are waiting to be entertained. They, for the most part, look rich (or at least comfortable) and healthy. Hanoi Rocks mean little here, known only through their coverage in these pages and in *Sounds*, and in consequence the turnout is disappointing on this, the first date of



Hanoi's 'F\*\*k All To Do On A Saturday Night' World Tour.

'Carmina Burana' booms ominously from the speakers in darkness to a disconcerted shuffling of feet. And then!!! They storm into 'Oriental Beat' which segues rapidly into 'Lost In The City', but there seems to be something missing. Essentially, it's a positive/negative interaction between band and audience. This lack of reaction, one way or the other, is not something they appear to be able to handle at present. Hanoi Rocks, on a good night, can rip the teeth out of most bands in the live context and grind them to dust beneath their heels; they are potentially the most exciting band I have ever seen. But, and it's a big 'but', unless they can learn to manipulate and thereby sell themselves to a foreign and unsympathetic audience they are going to find that path to stardom (and make no mistake about it - they WILL make it) a lot stonier than it need be. They carry an aloofness and arrogance onstage that works fine in Scandinavia or London where they already know they're going to go down a storm but here in Amsterdam it looks cold and unsettling.

For all that, the gig could be counted moderately successful, an encore and a re-booking were both won. Mick Staplehurst's sound overcame the limited PA and veered towards a 'crystalline' clarity, and everyone fell in love with Amsterdam.

Conclusion: Success awaits tantalisingly around the next corner for Hanoi Rocks, they can already smell it - they know as well as I do what needs to be done.

DAVE DICKSON

**CHINATOWN**  
**MENDES PREY**  
The Marquee, London

THIS WAS the first time that Mendes

Prey had played at the Marquee, but they performed with a confidence that belied their newness to the scene. Opener 'Lone Survivor' immediately impressed and gave guitarist Mark Sutcliffe the opportunity to show just how good he is, while 'Red Alert' continued along the same lines.

'Onto The Borderline' has just been released as a single, and a wise choice it is too, as the song boasts an insistent hookline and was delivered with the minimum of fuss and the maximum of volume. 'Drifting' was altogether less frenzied. It gave both guitarists the chance to trade licks and was a welcome breather after the onslaught of the opening numbers.

The only song that seemed a little out of place was 'Running For You' which was the band's token 'boogie' number. It really amounted to nothing more than a wall of sound and they'd be far better off leaving the 12-bar to bands like Spider who can play it convincingly.

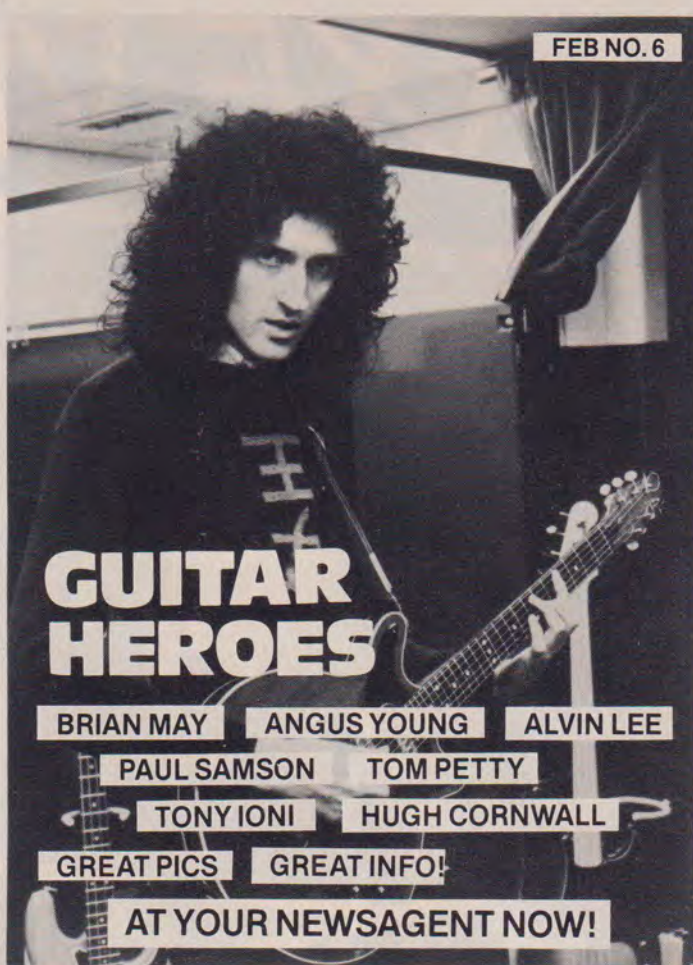
This criticism aside, however, it was a very fine performance. In fact, I would say that Mendes Prey were the best Marquee support band I've seen in a long while.

And Headliners Chinatown were equally impressive. Previously I'd only seen them at Reading and had been far from happy with their performance. But with Rocky Newton from the criminally underrated (and unsigned) Lionheart helping them out on bass I found that they'd improved immeasurably.

They looked good and sounded even better. In fact they totally blew away all the doubts that I'd been harbouring pre-gig. The cover of Zeppelin's 'Whole Lotta Love' along with their own compositions made me think that Chinatown are a name to watch out for.

I, for one, hope to hear a great deal more from both bands. DAVID LING

FEB NO. 6



# GUITAR HEROES

**BRIAN MAY    ANGUS YOUNG    ALVIN LEE**

**PAUL SAMSON    TOM PETTY**

**TONY IONI    HUGH CORNWALL**

**GREAT PICS    GREAT INFO!**

**AT YOUR NEWSAGENT NOW!**

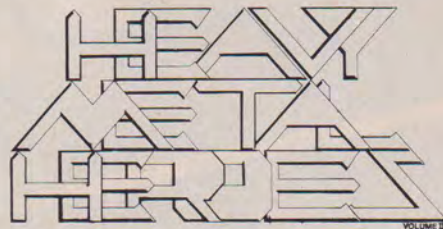
# RETURN OF THE MAGNIFICENT

12

**LIONHEART** (ex Iron Maiden & Liar)  
**PALLAS** (Scots Rox)  
**WITCHFINDER GENERAL** (Women Eaters!)  
**JESS COX** (ex Tyger of Pan Tang)  
**MANTLE-SWALLOW-PALMER**  
(Brother of Asia's Carl Palmer)  
**SHIVA** (opened for Schenker recently)  
**OVERKILL** (Stars of Reading 82)  
**NO QUARTER** (you heard 2 sessions on Tommy Vance)  
**PERSIAN RISK** (Radio 1 Rockshow Stars)  
**MENDES PREY**  
**NO FAITH**  
**TWISTED ACE**



Distributed by PRT  
THE HEAVIEST LABEL IN THE WORLD



HMR LP7



A NEW LP ON HEAVY METAL RECORDS - 165 Wolverhampton Rd, Sedgley DX3 1QR(09073) 2211



# AXE VICTIMS



GEDDES AXE: (l-r) Mick Peace, Nick Brown, Martin Wilson, John Burke, Tony Rose.



WHILE CONCENTRATING on all your favourite Metal megastars *Kerrang!* also serves a highly important role in bringing you the less well known, yet equally important, rising stars who make up the lower end of the mayhem spectrum. Not all bands, after all, can afford the luxury of five star hotels and 20-man, juggernaut-trucking road crews and even the likes of Ozzy, Maiden and AC/DC can remember the days when they were cramped in the back of a Transit amidst their gear, plodding up and down motorways at all hours of the day and night, carrying on because they believed in what they were doing.

Harder still, however, is to be on the brink of success and then, due to circumstances beyond your control, find yourself kicked

back down the ladder – just like playing *Monopoly* and getting a 'Go to jail' card as you're on the verge of passing 'Go', with the single exception that one is a game and the other a sad fact of life.

Geddes Axe are a band who have fallen foul of the rock'n'roll *Monopoly* board. Formed in '79 amidst the post-Leppard Sheffield Metal upsurge, they set about making a name for themselves with their own particular brand of techno rock, a side of Heavy Metal untouched by the new wave at the time. By early '81, aside from playing their own gigs, they'd supported the likes of Saxon and Leppard and released a three-track EP, 'Return of the Gods', which made no. 1 spot in both the *Sounds* and *Melody Maker* HM charts. But then the problems began...

The location is an all-night chip

shop cum local nutter's meeting place on the none too exclusive side of Middlesbrough and, despite a street fight of 'West Side Story' proportions raging outside the window, the band and myself are attempting to instigate a little *tete-a-tete*. Above various blood-curdling screams, founder member/guitarist Martin Wilson gives the low down on the troubles:

"The problem was that some of the band weren't taking the music or the band seriously enough, so they had to go. Unfortunately replacing them wasn't as easy as we thought. Auditioning people isn't a cheap business, what with the cost of hiring rehearsal rooms, and playing a more complicated form of rock, a lot of the people who came along simply weren't good enough. So instead of taking a couple of weeks as we'd originally thought, it ended up taking three or four months which is a hell of a long time to be out of circulation in the rock business."

As I mentioned in my live review a few issues back, the Axe were far from being one of my favourite bands in their previous incarnation but, on the strength of their new recordings and the live show I saw, the new line-up has a certain class that the old band never came within a mile of achieving.

"As we are now, there's a lot more commitment," points out Martin. "The new members of the band are as dedicated to what we're doing as Mick (Peace, bassist and co-founder) and

myself and in some cases more so because they, unlike us, have only been with the band during the bad times and never even had the glimpse of success that we did."

New guitarist Nick Brown: "If people think we are a load of rubbish because they didn't like the old band, they should come along and see us now and they'll get a pleasant surprise. We're a lot more professional these days but still a rock band. Even though our music is technical we're still hard rock, no keyboards, because we want to keep the traditional hard British sound."

But what of the comparisons with a certain Canadian three piece?

"There will never be another Rush and even if there could be it won't be us. We're just playing the music we enjoy. People only called us the 'new Rush' out of convenience, anyway; I mean what's easier than putting bands in pigeon-holes. It saves a lot of strain on the brain."

That's all well and good, but aren't people going to be a little reluctant to give the band a second chance? After all, the competition gets tougher every day.

Drummer Tony Rose: "We know it's going to be tough but we also know that we're going to do it this time. If you don't believe in what you're doing then you may as well pack it in; after what this band's been through, whatever happens now we'll just take in our stride. Like being based in Sheffield is an added hurdle – we know things would be easier if we lived in London but we can't afford to move there at the moment. To keep the band on the road we have to work during the day. Often when we play it means not getting home until seven in the morning (as it did on this particular occasion) and then going straight on to work but we continue to do it."

On a happier note, the band not so long ago released the follow-up to 'Return Of The Gods', a barnstormer entitled 'Sharpen Your Wits', showing their ability to pen reasonably commercial rockers as well as the more involved technical pieces. In actual fact, Martin thought of the riff coming home on a bus and had to keep humming it over and over so that he didn't forget it.

As with most independent hard rock singles it didn't exactly set the world on fire but at least it managed to rekindle the rapidly dying Axe flame and get the band back in the studio where they also knocked out some interesting new songs.

If everything goes according to plan '83 should see Geddes Axe getting their well deserved second bite at the cherry.

**GEOFF BANKS**





# HAGAR

FROM PAGE 27

time they showed me it could be hand tinted – in red!” So where did the idea for the song come from?

“Oddly enough from Mohammed Ali. He called getting knocked out being ‘in the room’, and I went: ‘wow, what a great line’. I understand because I’ve been knocked out, I know about that place.”

Side Two. ‘*Rise Of The Animal*’: “It’s about being in a dressing room then having to go out and perform.” So the ‘axe’ referred to in the song is a guitar... “Yeah, but it can also be like a spook movie, some guy picking up an axe and going out to smash someone’s brains in – you have to be up for both things. You have to get the ‘animal’ up.” ‘*I Wouldn’t Change A Thing*’: “It refers to my career, my marriage and my life in general. I’ve been down, way down in every way, and I’m just glad that I’m where I am today.”

But is it totally honest? Wouldn’t you change anything given the chance?

“Well... I don’t think I’d play with Ronnie Montrose again. Instead I’d probably end up with Ritchie Blackmore and have to go through the same shit... I don’t know, if I really analysed it I guess I’d go: ‘I don’t know if I want to endure all that again’. Like when I moved to San Francisco, me and my band slept on some guy’s living room floor for six months. There was one chair in the room and we used to fight over who got it for the night.”

This impoverished lot, purveyors of white soul would you believe, chose to call themselves the Justice Brothers, a banner implying a certain fraternal, ‘all for one’ relationship that really didn’t exist. Hagar, in fact, was the first to break away, finding himself smitten by rock’n’roll and prone to producing all manner of noisy non-soul material, ‘*Bad Motor Scooter*’ included. His sartorial senses also underwent something of a revolution... “The other guys in the band

were all souled out onstage,” he recalls, “then I would come on in velvet pants and satin shoes. This was during the glitter rock era, remember, so I was all Bowied out and these guys were bad-vibing me and everything. Man, we started fist-fighting at rehearsals, it was terrible, though David Lauser, my new drummer, was in the band. He was the only one who used to take my side so when Ronnie (Montrose) came along I just took off.”

‘*Growing Up*’: “I was driving along one day and I looked down a sidestreet and saw a bunch of kids hanging around their cars. Boy, I got a real sense of *deja-vu*; I went straight home and wrote the song. I’m very sensitive to kids growing up, there’s an awful lot of pressure on them and some don’t make it. It’s where a lot of people f\*\*k up.”

Sammy admits to almost blowing it himself. He thoroughly enjoyed his teenage term (“I had more fun than you can imagine”), but feels it was only his involvement with music that prevented him sliding downhill.

“I was definitely on the wrong road. I grew up in a bad town (Fontana) where everyone just fought and got drunk and stoned. My old friends are in jail all the time still, they never got it together, but music really helped me see better things. As soon as I got into it I started hanging around with musicians and just cut my old friends loose. And then I became the cool guy in town because I’d put a band together.”

‘*Never Give Up*’: “It’s the only song I didn’t write – it was put together by Alan Pasqua and my producer Keith Olsen. Keith wanted it on the album because he thought it could be a hit, so I listened to it, liked it, made it rock out more, it was kinda wimpy at first, and I think it came out good.”

‘*I Don’t Need Love*’: “Probably the closest thing on the album to vintage Hagar hard rock. It’s like ‘*Planet’s On Fire*’, ‘*Bad Motor Scooter*’ or any of the old stuff, but I wouldn’t want to make record after record of that because then I’d get stale and I’m a progressive-minded person.”

“I just write songs and when I go to do an album I pick the best 10. If they all turned out to be

ballads then I’d probably put out an LP of ballads, though I can’t honestly see it happening.”

‘*Singalonga Sam*’? A collection of hearth-side ditties? I should hope not. Hagar may have sacrificed a few rough edges on vinyl, but in the live scenario he can blister receptive ears with the best, and his current US tour looks like being something of a treat for those tuned into the blur of sweat and hair that is Sam the Man at his most aggressive, the ‘animal’ barely held at bay.

‘*Bad Motor Scooter*’ is back it seems after a two year absence while the elaborate new set, constructed to resemble a junkyard complete with wrecked cars, numbered floor and spray-painted ‘brick wall’ cloth masking the PA, should afford him all the onstage freedom he could want. And then there’s the lighting...

“I’ve got all these trusses that move around,” he explains. “They’re all flown individually and they all have motors so my light show won’t become boring after the first 10 minutes. A whole row of lights can lower down behind me while I’m singing if I want. Also, each of the trusses has a grate on top and railings as well, so I can go all the way up to the roof and move about from one to another.”

“I’ve already got a cordless guitar and now I’m gonna have a cordless microphone too – it comes off a headset. I’m not gonna use a hand-held mike at all which means I can sing and play guitar from anywhere.”

So if you’re at a Hagar gig and you suddenly notice that the guy in the seat next to you has a shiny red guitar and an excited expression, don’t worry, it’ll all be part of the show.

“The new set should be like a movie,” continues Sammy, eyes misting over, “real hectic. And the cool thing is it’s gonna have these big plexi-glass cubes, balls and triangles, four or five of ‘em about five feet across, with coloured lights at the bottom so when the stage is black you can illuminate these shapes and it’ll look like a space age 2001 set. And then you hit it with bright light and all of a sudden it’s a junkyard again, the clear plastic just disappears. It’s like having two sets in one – the spacey one and the junkyard which really fits my image. It means I can take a sledgehammer to the cars and the next night they’ll be fine because it’s all just junk anyway. I can turn a car over, set something on fire, do all these things that allow me to express my personality without ruining anything – except maybe a guitar. I might get carried away and smash that up.”

To some (presumably not Rainbow fans) this practice is a senseless waste, but Hagar doesn’t collect guitars, having only some nine or ten to his name, and knocking them about worries him not at all. Last October, for example, his fellow guitarist, Gary Pihl, made him a new Strat for his birthday (see centre-spread), buying all the

parts individually and piecing it together with loving care, finally ‘wrapping’ the gift in a beautiful red paint job. And what did Sammy do with it? Leave it safe in its case? Mount it on the wall? Swathe it in cotton wool? Not exactly...

“I smashed it through a couple of glass windows, broke up a mirror with it and dunked it underwater. I used it to make a video for ‘*Three Lock Box*’, y’see, and unfortunately it got ruined – Gary had to get a new neck, new pick-ups and a new bridge, but I like my guitars f\*\*ked up anyway. I don’t wanna play something that’s brand new.”

Guitars, however, don’t soak up all of the Hagar ire. His long-running fracas with Ronnie Montrose is now a music biz legend, of course, and recently he’s been hurling some below-the-belt brickbats in the general direction of David Lee Roth who, not being short on mouth himself, has despatched a few tongue-lashings in return. The contest being about even, Sammy, a competitor to the last, decides to use the occasion to score an extra point.

“Dave Lee Roth never could sing, y’know,” he points out with relish, “but now he’s even worse. He used to have an attitude, at least you could say: ‘well, this guy’s a prick and he’s singing like one’, but lately he’s been acting like he doesn’t care. That ‘*Pretty Woman*’ thing, man that put chills down my back. Oh my God, it would embarrass me if I ever made a record singing that bad... he’s not my favourite, though I’ve heard the band are real impressive live.”

That’s the message I get too though, with Van Halen’s UK tour now well and truly shelved, it may be a while before we see the peekaboo Roth rump in action. Let’s just hope that Hagar makes it over. Certainly he’d like to visit Europe, with deluxe Steptoe trappings if possible, before the summer but the record company here (Epic-aargh!) aren’t particularly responsive to him. His company in the States, the prestigious Geffen label, really couldn’t be better, keeping him on his toes and encouraging him to the max, but this end it’s a different story.

Last year, for example, he had his sights set on the Donington festival and was willing to put up 25,000 dollars of his own money to make things happen. But Epic didn’t view it as a worthwhile move, a decision that left him more than a little peeved. I reckon a ‘*Special Guest*’ spot at Reading ‘83 would be ideal for Sam, and if an offer were made I get the feeling he’d be only too happy to oblige.

“My band is real good on those big outdoor things,” he enthuses, “It’s like nobody else can do that. I’m in my element outdoors, I can project and kick a lot of ass out there and I want to do it in England because they’ve never seen me like that... never.”



# REVIEWS

This is a FREE service. But keep it brief – and clean! Send a photo too, if you like. Long, boring Penpal letters will go in the bin!



**TWO MAD**, 16 year-old farmers' daughters want to hear from good-looking 16+ loonies into Maiden, Whitesnake, Gillan, Quo, AC/DC. **Vanessa Corbett, Court Dairy Farm, East Chynock, Nr Yeovil, Somerset. Or Jan White, Millers Farm, Buckland Newton, Dorchester, Dorset.**

**WOULD ALL Saints & Sinners** who are Ready An' Willin' to write to a 17 year-old female 'Snake fan, please write to: **Melissa Walton, Long Close, Cemetery Lane, Ripley, Derbys, DE5 3HY.**

**19 YEAR-OLD**, female into Rainbow, Black Sabbath, Whitesnake, Deep Purple, etc, would like to hear from any like-minded Americans – or anyone else! All letters answered. **Judy Oliver, 6 Croft Rd, Hollywood, Co. Down, N.Ireland.**

**HI, MY name's Rob.** I'm 19 years old and looking for male/female headbangers anywhere in the world to write/meet at gigs. I'm into AC/DC, Rush, Maiden, Led Zep, Purple, Whitesnake, Quo, peace, love, travel. If you're aged between 16-24, drop me a line. **Rob, 9, Lindadale Ave, Fern Gore, Accrington, Lancs.**

**16 YEAR-OLD Belgian headbanger** into Venom, Raven, Bitch, Trust, Warning, Girlschool etc., I go to all festivals and gigs, and would like to trade tapes, T-shirts etc. All letters will be answered, and don't forget – we're the heavy fans of the happy rock! **Phil 'Raven' Reyntjens, 35 Avenue l'Heliport, BTE 12M, 1000 Bruxelles, Belgique.**

**I'M A 25 year-old heavy rock fan**, heavily into MSG, Gary Moore, Thin Lizzy, UFO, Hughes/Thrall. I'd like to hear especially from British rock maniacs. I'd also like to exchange magazines, tapes, T-shirts. **Kim Heine Sorensen, Kildegade, 27, 8300 Odder, Denmark.**



**WOULD ANY 14-17 year-old females** like to meet or write to a countryside and peace loving guy (16). I'm into BOC, BJH, Hawkwind, Floyd, Tangerine Dream, Led Zep and Rush. Write to: **Andy 'I'm not scared of putting my surname' Durman, 44/46 Lower Market St, Broadbottom, Nr Hyde, Cheshire, SK14 6AA.**



**BEHOLD MY fellow companions!** I am a 17 year-old, bored female out of work and into Purple, Free, Gillan, Quo, AC/DC. Put quill to paper and send letters to: **Heil! 36 Winslow Ave, Droitwich, Worcs, WR9 8PX** (photos appreciated).

**MATURE**, 16 year-old female, who works and lives five days a week in London, seeks companions for beer-testing. I love all HM, and motorbikes. **Sue, 12 Instone Close, Roundshaw, Wallington, Surrey SM6 9HR.** All letters will be answered.

**GIRLS!! GET** writing to the bear who's into Schenker, Scorpions, Twisted Sister, Maiden, and most other groups, except Motorhead. Must be in the 14-17 range. Pics appreciated and all letters answered (until I run out of stamps). **Bear Caisley, 1 The Poynings, Iwer, Bucks, SLO 9DS.**

**CRAZY, HARD-rockin' freebird** seeks female equivalent (non-smoking and local) for going to pubs, gigs, clubs, etc. I like most HM (Saxon, Maiden, AC/DC, Led Zep, Motorhead), Carlsberg, and guitars. Lonely ladies smoke your pen in my direction and send recent photo as well, please. **Grob (14), 19 Coombe Lane West, Kingston, Surrey, KT2 7EW.**

**AMERICAN 'eadbanging couple** (19) would like to correspond with the world. Into Anvil, Tank, Y&T, Twisted Sister, and 1000 others. All letters answered. **Rob & Deb Pawelek, 847 N. Paulina St, Chicago, Illinois, 60622, USA.**

**HI, THERE!** I'm a 15 year-old crazy guy into MSG, Van Halen, Iron Maiden, Kiss, Deep Purple. **Mathias Krizan, Gregpatan 5, 53171 Lidkipong, Sweden.** No Motorhead fans, please.

**18 YEAR-OLD boy from Italy**, well into AC/DC, Van Halen, Rainbow, and many more, would like to hear from boys/girls from anywhere. **Frederico**

**Rosica, Via G. Rossetti 13, 20145, Milan, Italy.**

**LONG-HAIRED 'fox'**, 17, into Joe Perry Project, old Riot, US Metal, Blackfoot, any HM with class, would like to hear from any females (good-looking) from Europe. **Kelly, 30750, Southeast Jacknife Rd, Eagle Creek, Oregon, 97022, USA.**

**HI!! I'm a fun-loving loony**, 19 years old and deeply into Yes, Floyd, ELP, and Hawkwind. All letters answered, but no posers, please. **Ed The Lake, 5 Mill Hill, Brancaster, Kings Lynn, Norfolk.**

**I'M A 19 year-old French HM freak**, into Priest, Accept, Anvil, Raven. I'd like to correspond with males or females (15+). All letters answered. **Eric Degonville, 17 Quai de l'Oise, 75019, Paris, France.**

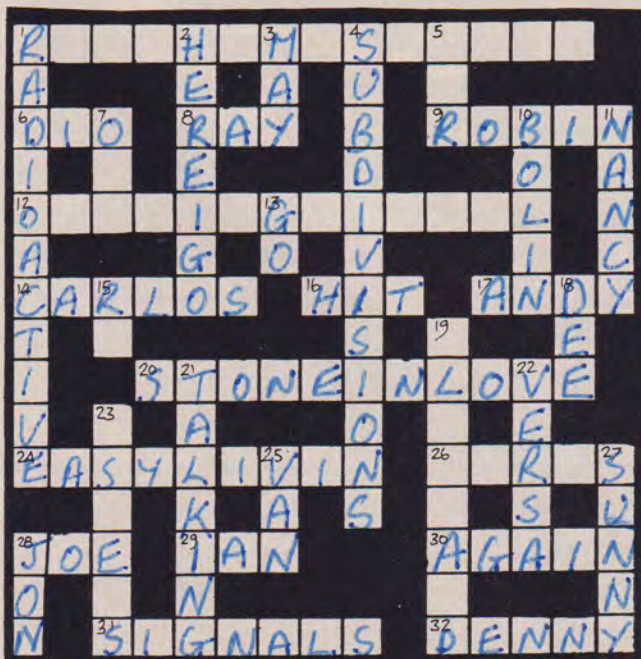
**18 YEAR-OLD HM fanatic from France**, into Metallica, Avenger, Merciful Fate, Cyra, Sortilege, 38 Tonnes would like to exchange demos, live tapes, records. **Jean-Francois Jimenez, 1 Bis, Avenue du Marechal Joffre, 78800, Houilles, France.**

**HI!! I'm a 17 year-old soundchaser**, who'd love to hear from everyone everywhere into Rush, Yes, and all other good things in life. All letters answered. **Sharon, 14 Stockfield Avenue, Hoddesdon, Herts, EN11 9JF.**

**CRAZEE, JACK Daniels-swigin'**, southern fried Metal merchant, into gettin' down an' boogin' the night away (also film editing), would like to hear from any females who reckon they can handle a red-hot reveller. All letters answered, and pics appreciated. **Big Zed, Flat 2, 13 Linden Gdns, London W2.**



**TWO 18 year-old headbangers**, planning to visit England in August, could use any advice or tips. We're into Priest, Scorpions, UFO, and MSG. **Alison Lane, 79, W. Indian La, Norristown, Pa, 19403, USA.**



# KEEP ROSE WORLD!

## ACROSS

- 1 He produced Cheap Trick's 'One On One' (3,6,5)
- 2 One of his bands was Elf (3)
- 3 Kinky Davies (3)
- 4 Trower's rockin' bird? (5)
- 12 Hors d'oeuvres from Cloven Hoof (7,6)
- 14 This Santana's a real guitar hero (6)
- 16 What Girlschool do before 'run' (3)
- 17 Grand Prix's Beirne (4)
- 20 A Journey 45 (5,2,4)
- 24 The good life according to Heep (4,5)
- 26 ELP produced two volumes of 'em (5)
- 28 Just Lynn Turner (3)
- 29 ... and Paice (3)
- 30 See 2
- 31 Transmitted in a rush (7)
- 32 Carmassi, not Laine (5)

## DOWN

- 1 Why Gene Simmons needs a geiger counter (11)
- 2 and 30 Coverdale in repetitive mood (4,1,2,5)
- 3 Month for a queenly person (3)
- 4 Splits within 3 across (12)
- 5 Old force for Ginger (3)
- 7 A HM band in its very first stages? (3)
- 10 The GREAT Tommy (5)
- 11 ... and Ms. Wilson (5)
- 18 Double it to find where the Stones went (2)
- 15 A god for Todd Rundgren (2)
- 18 ... and a river for Snider (3)
- 19 AKA Clapton (4,4)
- 24 Van Halen aren't doing this 'bout love, but Spider are 'bout R&R (7)
- 22 It comes after Samson's vice (5)
- 23 Hendrix once backed these soul (1) brothers (6)
- 25 Halen's transport (3)
- 27 Kinks lazed on this sort of day (5)
- 28 Lord of HM (3)

## SOLUTION

**ACROSS:** 1. Roy Thomas Baker; 2. Here I Go; 3. May; 4. Subdivisions; 5. Air; 7. One; 10. Bolin; 11. Nancy; 13. Go; 15. Ra; 18. Dee; 19. Slow Hand; 21. Talking; 22. Versa; 23. Isleys; 25. Van; 27. Sunny; 28. Jon.  
**DOWN:** 1. Radioactive; 2. Here I Go; 3. May; 4. Subdivisions; 5. Air; 7. One; 8. Joe; 9. Ian; 10. Agains; 11. Signals; 12. Denny; 13. Carlos; 14. Hit; 15. Andy; 16. Stone In Love; 17. Easy Livin'; 18. Works; 19. AKA Clapton; 20. Journey; 21. Heep; 22. The good life; 23. Heep; 24. The good life; 25. Heep; 26. ELP; 27. Kinks; 28. Lord of HM; 29. Paice; 30. See 2; 31. Transmitted in a rush; 32. Carmassi, not Laine.



# KLASSIFIEDS

## PERSONAL

**RICHARD SEULEMENT** entre toi et moi I Love You, Rat! Happy Anniversary Joxx

**BIRMINGHAM GUY** seeks loving girlfriend for travel and gigs. Box No. K127

**KINDRED SPIRITS** wanted. Female 25 into Zep, Floyd, Queen, Skynyrd, most HM, Python peace, Tolkien, Carrott, country-side, Box No. K126

**MALE 26** into rock seeks nice slim lady for gigs friendship and runs on motor bike this summer. Photo please Glasgow area. Box No. K123

**RICKMANSWORTH GIRL** Weds 5th at Whitesnake, (wine women and song) can't wait till UFO please contact now! Box No. K124

**QUIET 22** year old male into Tommy Bolin, Purple, seeks female for friendship. Edinburgh. Box No. K125

## RECORDS FOR SALE

**STATUS QUO! LP DELETIONS (UNPLAYED)** £8 each. Spare parts. In My Chair. Status Quotations Mean Girl. Encore. Double Disque. Pop Gold. Pop Chronik + Picture Sleeve Singles £3 each. Mystery Song. Down Down. — RS Records, North Street, Milverton, Somerset.

**QUEEN! DELETED PICTURE SLEEVE SINGLES.** £4 each OR 5 for £15. Post Free. 7 Seas of Rhye. Bohemian Rhapsody. You're my best friend. Now I'm Here. Save Me. Bicycle Race. We are champions. It's Late. Somebody to Love. Let's Cling Together. Tie Your Mother Down. We will Rock you. Another one bites the Dust. — RS Records, North Street, Milverton, Somerset.

**THE SWEET! LP DELETIONS.** — Take Off £10. Teenage Rampage £10. Sweet Fanny Adams £10. Strung Up (DBL) £10. Biggest Hits £10. Cut above Rest £6. Level Headed £6. + RARE PICTURE SLEEVE SINGLES £4 each or 10 for £30. — Funny Funny. Co-Co. Alexander Graham Bell. Poppa Joe. Little Willy. Wig-Wam Bam. Blockbuster. Hell Raiser. Balroom Blitz. Teenage Rampage. Six Teens. Turn it Down. Fox on the Run. Action. Lies in your eyes. Fever of Love. — RS Records, North Street, Milverton, Somerset.

**HAWKWIND! LP DELETIONS (UNPLAYED).** Space Ritual (Open Out Sleeve) £15. In Search of Space £10. Rock Legends £10. Road Hawks £8. Live 79 £6. — RS Records, North Street, Milverton, Somerset.

**DEEP PURPLE! — DELETED PICTURE SLEEVE SINGLES.** £4 each or 5 for £15. — Post Free. Highway Star. Burn. Black Night (Live). Black Night (Studio). Fireball. Smoke on the Water. Lady Double Dealer. — RS Records, North Street, Milverton, Somerset.

**LED ZEPPELIN! — DELETED PICTURE SLEEVE SINGLES! — £4 each or 5 for £15 Post Free.** Whole Lotta Love. Trampled underfoot. Immigrant Song. Candydore Rock. Rock N Roll. Communication Breakdown. Blackdog. D'yer Maker. Fool in the Rain. — RS Records, North Street, Milverton, Somerset.

**JAPAN! — 12" RARITIES.** £5 each. EP. Live in Japan. EP. Art of Parties. Life in Tokyo. RS Records, North Street, Milverton, Somerset.

**SUZI QUATRO. DELUXE LP DELETIONS.** Bravo (Rare German LP) £15. Quatro Story £20 Live N Kicking £20. + 7" German Single — Race is on (PIC) £4. — RS Records, North Street, Milverton, Somerset.

**SLADE! — LP DELETIONS!** Slade Story (Dbl) £10. Rock Legends £10. Slade Alive (German Dbl) £10 Sladest £8. Slade in Flame £6. Old Borrowed & Blue £6. — RS Records, North Street, Milverton, Somerset.

**GENESIS! — DELETED PICTURE SLEEVE SINGLES! — 12" EP.** Spot the Pigeon £4. EP. Coke Promotion £4. Quiet Earth (No Pic) £6. Many too Many £4. Turn it on Again £3. Go West £4. Follow you, follow me £4. LP. Genesis to Revelation £10. Genesis with Peter Gabriel £5. — RS Records, North Street, Milverton, Somerset.

**T.REX. — LP RARITIES.** Champagne Interviews (Picture Disc) £12. The Slider £7. Rocks Greatest (Jap) £12. Dandy in the underworld £7. Futuristic Dragon £7. 20th Century £7. Words & Music £12. Story of £10. — RS Records, North Street, Milverton, Somerset.

**OLIVIA NEWTON JOHN! — DELETED ALBUMS.** If you love me let me know £10. Let be be there £10. Crystal Lady (Deluxe Double) £15. — RS Records, North Street, Milverton, Somerset.

**KISS! RARE PICTURE SLEEVE SINGLES! — Shandie 14. I/Just a Boy £4. Love Gun £4. RARE BOOK-KISS OF DEATH-ILLUSTRATED £5. — RS Records, North Street, Milverton, Somerset.**

**OZZY PROMO** picture discs £15. Gillan "Spanish Guitar" test £10. Gabriel "Monkey" 12" promo £12. Kiss Yellow Mexican 12" £15. Queen "Larry Lurex" £10. "Luigi + The Boys" 22 Hanway St, London W1 01-637 8934.

## FOR SALE

**AMAZING COLLECTORS RECORDS! — 10,000 Deletions/Picture Discs/Limited Editions-1960-82.** Hawkwind. Japan. Kiss. Queen. Zeppelin. Deep Purple. Status Quo. Slade. T.Rex. Sweet. Alice Cooper. Quatro. Kate Bush. Bowie. Olivia N John. Free. Mott. Family. Colosseum. Gillan. Beatles. Stones. — Thousands More-Abba-Zappa! Large SAE (Dept RM) RS Records, North Street, Milverton, Somerset.

**CYRKA DEMO** cassettes, original two track 70p new three track 1.00p, both + 40p P&P cheques and postal orders payable to Cyrkawares Box No K128.

**SAPPHIRE DEMO TAPE** available now from Sapphire C/O G. Coupe 16 Beacon Grove, Fulwood, Preston, Lancs. PR2 3QU (please make cheques payable to G. Coupe) price £2.

**H.M. BADGES** 20p each + SAE. Anvil, Quo, Saxon, Rainbow, Scorpions, Priest, Hendrix, Whitesnake, Tygers, Magnum, Hawkwind, Krokus, Girlschool, Def Leppard, Fist, our design your own service, SAE for details. HPW Promotions, 207 Stoke Road, Slough, SL2 5AX.

**Led Zep** rarities S.A.E. D. Law Haig Q.V.S. Dunblame FK15 0JA  
**DUTCH H.M.** magazine, 36 pages (AC/DC, Rainbow, Bowwow, Loudness, witchcross, earthquak-

er popularity polls), and £1 or 2 to D.N.A., Postbus 4283, 5604EG Eindhoven, Holland

**IMPORTED PHOTOBOOKS/ROCK BOOKS!!-KISS** -Kiss of Death. £5. **QUEEN** -Live in Japan £6. **QUEEN**-Miracle Photobook £6. **Bowie**-Jap Photobook £4. Fotofile £3. Bowie Picturemag £2. **OLIVIA N JOHN**-Superwoman of Rock £3. Fotofile £3. **AC/DC**-Special £3. **SIOUXSIE/BAN-SHEES**-Special £3.50. **DURAN** -Special £3.50. **POLICE**-Japan Photobook £5. **WHO**-Retrospective £2. **HO**-Illustrated £2. **JOHN LENNON**-Fotofile £3. **IGGY POP**-Iggy Special £3.50. Limited Offer — RS Records, North Street, Milverton, Somerset.

## SPECIAL NOTICES

**"MAJOR RECORDS** Company compiling **HEAVY METAL MAILING LIST.** Interested DJ's should write, giving specific details of venues and frequency of bookings, to Box No K113.

**KEV E.T.** Bone Home.  
**BON SCOTT R.I.P.** Three years gone still miss you SPADE wilts. **ATTENTION! WORLD** Metal bands I'll distribute your tapes. Demps Worldwide and get you heard 2IRC. (Overseas) SAE (U.K) for details Box No K.122.

**FE-FE LOVE YOU** get in touch at work — Bright Eyes.

**NEW LABEL** requires acts, contact Mick on Todmorden (070 681) 7620.

**JAMIE AXX,** Joan Jett + The Runaways Rulz — loads of love **NICKI SPEED** "Garage Girls" will rule!

**MICHAEL SCHENKER** Happy Birthday belated birthday your greatest fan — Dot Glasgow.

**FLUFFY HAPPY** 18th birthday "Just between you and me" I'll always love you "Babe" Luv 'n' Lollipops 'BOL' xxx

**KAREN CRAWFORD,** my little lady, lotsa love, sex and good vibes for a rockin' Valentines Day. P.S. Can't wait for the house. Micky, xxxx

## KERRANG!

### KLASSIFIEDS

**HEADINGS:** Personal, Fan Clubs, Pen Friends, For Sale, Sits Vac, Records For Sale, Records Wanted, Special Notices etc.

**ONLY 20p PER WORD OR 30p PER WORD BOLD TYPE. BOX Nos ADD £1.00 SERVICE FEE.**

**COPY: 21 DAYS BEFORE PUBLICATION**

**SEND COMPLETED FORM WITH CHEQUE OR POSTAL ORDER TO:**

**KERRANG! KLASSIFIED DEPT 40 LONG ACRE LONDON WC2.**

### PLEASE PUBLISH MY ADVERTISEMENT

UNDER THE HEADING ..... FOR ..... INSERTION /S.

COMMENCING ..... I enclose cheque / P.O

Value £ ..... and made payable to Spotlight Publications Ltd.

**PLEASE NOTE — CHEQUES OR POSTAL ORDERS ONLY**

**CASH WILL NOT BE ACCEPTED**

NAME .....

ADDRESS .....



# BREAKING THE LAW

*"I wouldn't say I've always been law abiding" confesses Riot's Rhett Forrester to Howard Johnson*

IF ANYONE dipping his proverbial oar into this business of rock 'n' roll ever summed up the archetypal way of life that the double-R conjours up, then it has to be Rhett Forrester, vocalist and latest recruit to a certain Riotous assembly. Now, I'm the first to admit that his vocal performance on 'Restless Breed' isn't the most inspiring display I've ever lent ears to, but his wholehearted dedication to the rock 'n' roll way is simply awesome to behold!

Take a look at Rhett. This ain't no insurance broker staring at you, but a 100 per cent rock animal! Flash'n-trash, lookin' for gash and American through and through. We just don't produce 'em like that here these days and more's the pity! This guy must *sleep* with his mike – and his stars and stripes underwear, naturally. Rhett laughs:

"Sure! This is an exaggerated form of what many people would like to be, but I make it look real. I *live* this life, and not just on stage."

It wouldn't matter to Rhett whether he were playing to 20 or 20,000 people, this is him. And that 'him' transmits itself far better on Riot's latest release, the six-song, honestly titled 'Riot Live' EP than on the 'RB' album. If we are to talk in the crude terms of some cretin first division manager, Rhett 'gives 100 per cent and really puts himself about'. There's a greater confidence in his handling of all the songs from 'Loan shark', with its rattling pace and all-out attack, through to the moodier, more controlled 'Showdown' and 'Restless Breed'. There's an honesty in Rhett's gleeful comments about this particular record:

"I like it a lot more than the studio album. It took me a while to really feel comfortable with the material because 'Restless Breed' was written and recorded in three and a half weeks almost immediately after I'd joined the band. I actually learnt about those songs out on the road. The energy really jumps out at you on the live stuff. It was great to get a little crazy in a 2000-seater club and it went direct from the stage to the mobile truck to your living room! It's well worthwhile because I got some extra screams in there and they even got me saying 'f\*\*k', he chuckles. Why an EP rather than a big production, full blown live LP though?

"Well, it's only eight months since the last album came out and there's a half hour of live music there, which is more than I've seen on some albums these days! We got the opportunity to do some live videoing for MTV, the American 24 hour rock music TV channel, so it was a good excuse to put some live material out on record too!"

It's sad to say, however, that the EP released as a cheap thank you to Riot fans for their support, hasn't received the best of support in Britain from a surprisingly dozy Elektra – and it's not the first time that Riot have experienced such company hassles. Rhett is deadly serious:

"We are not happy with the situation at all. Some other European countries have got it, but Britain has been really slow. We've been beating people up over there even to get the 'Restless Breed' album happening. It's not even on cassette there. I'm really pissed off with the way we're being handled."

What is all the more galling is the fact that UK Rioters have been deprived of the opportunity of seeing Rhett performing in



*Rhett Forrester 'All American Man'*

the flesh, for it is doubtless on the boards that he comes into his own.

"I can only judge from the letters that I've received from the British kids, but they seem to have taken to me well. I can't wait to get over to play and we will come again soon to re-build the following that we'd gathered over there. Our manager, Billy 'Abe' Arnell, is willing to dip into his own pocket to get us to the UK and we hope to be over sometime this year."

I wonder what we can expect from this particular 'All American Man'?

"Oh I'm enthusiastic," he retorts. "I'm gonna go bonzo when I get there, 'cos I've got such a lot of pent-up energy. I sometimes feel like leaping over tall buildings!"

Or using a trampoline, one of Rhett's favourite gimmicks from his days with Rachel, a band that included the nearly notorious Walt 'Wildman' Woodward III, drummer with VH copyists Americade. More laughs.

"That was too risky and unreliable. I was a real young man in those days. I even got electrocuted then. I woke up off stage and didn't know where I was. They asked me all the usual stuff: 'How many fingers have I got up?' and the rest, but I was OK."

Of course, how could the hero do a bunk and cop out so early in the tale? As it happens, though, young Rhett might never have got to the Rachel state of the art. Remember that pent-up energy? A teenage Rhett was not the sort of medium for positive use of that aggression.

"I wouldn't say I've always been law-abiding." There's no small amount of cheek and perhaps even pride in that statement! "I had a lot of energy and couldn't find a way to get rid of it constructively. I was caught for robbing a

petrol station when I was 14 and I served half a year in jail and two years in a naval academy for my trouble. I *had* to get out of that sort of thing so thank heavens rock 'n' roll came along."

How did you like the academy, I ask as a wind-up.

"Just great!!" is the reply. "The spit 'n' shine was definitely not my scene!"

Rhett can smile about it now, but it says a lot for the guy's character that he's bounced back from such adversity and fought the system far more effectively than by polishing boots. Divine retribution perhaps, but Rhett recently got some rough treatment from certain New York law breakers.

"Yeah, it inspired 'Vigilante Killer' for the album which we're recording right now. I was coming out of a Queen party at Madison Square Garden and I got jumped by a couple guys who dragged me down the street a bit and got a hold of my money belt." And how much was stolen? "About 300 dollars. I'd just managed to get it from Billy Arnell but all I ended up with was a couple broken ribs. We were back on tour with Saxon the next week but it wasn't easy to breathe, I can tell you!"

"I guess I was an obvious target, walking along with four feet of hair, alone and drunk, but people in New York are getting tired of that kind of thing because it's happening a lot here now. They're sick of these muggings and violent crimes and, because the law doesn't seem to be able to do anything about it, vigilante groups are forming and if they catch an offender, they half kill him!" At least something good came out of Rhett's experience with the birth of 'Vigilante Killer' for the new Riot studio LP, which should be in the shops this coming spring.

"I'm the only one still working on the album," says Rhett. "Mark (Reale – Riot founder and lead guitarist) has gone off down to Texas and the other guys are all scattered about too. We're eight songs deep into the album now and it's three quarters finished. We had an abundance of songs and put more thought into the overall approach than before. The songs are better and will be excellently produced so the sooner we can get it out the better."

The numbers that you'll hear should vary little from previous Riot run-outs but hopefully a classier edge will pervade the likes of 'Wings Of Fire', 'Running From The Law' and 'Burnin' In Me' ("It's either an HM love song or it's about havin' a certain disease!")

"It's really gonna nail ya to the wall," adds Rhett, but that doesn't mean that Riot are unaware of the power of radio airplay in the States.

"It was a real ego boost to hear how much airplay 'Showdown' from the last album got. You can hear us on the radio an awful lot here in New York and that's unheard of for a Brooklyn band which doesn't play the Pat Benatar kinda thing. So we'll be aiming to improve upon that with the new record."

Rhett has obviously slipped into the Riot set-up with very few problems and at least has managed to stave off the poverty problems that have dogged him beforehand. The Rock 'n' Roll Dream coming true for the all American boy? Could be!

"It's been very rough to get a band together or to play in a good one. I know because I've spent 10 years beating a dead-pig audience to get some reaction. I lived in a car for a year in Baltimore because of this business so I ain't giving up now."



# RIOT



MARK REALE pic by Ross Halfin

# RIOT

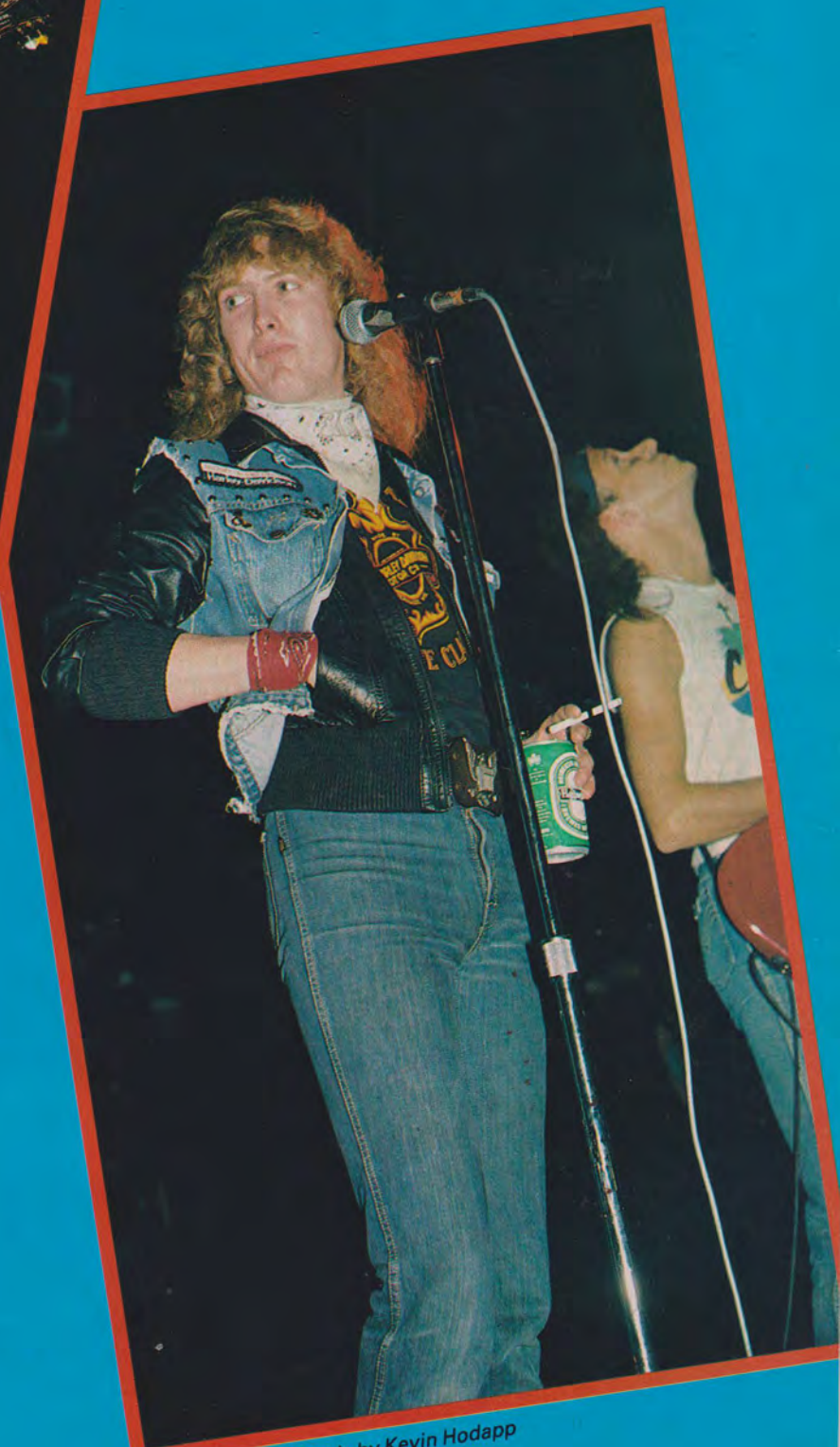
Indeed not, for Rhett has played more dues than most.

"Before I joined Riot, I came all the way to New York from Baltimore to audition for a band that Rod Price (ex-Foghat guitarist) was getting together. It didn't work out but he was great. He gave me money and helped me send tapes and pictures to the likes of Michael Schenker, so I think I've got to thank him a lot for keeping me here!"

Packing enough tall stories to build a Manhattan skyscraper, this guy has the mouth appeal and charisma potential to be up there with the Hagars and Roths of this world before long! Are they his idols?

"Well I like Sammy a lot - I've dug him since his days in Montrose in '73 and his little bit macho image is alright. David Lee Roth, on the other hand, is a whole entity, which is OK for him but I'm not into any LA trip. I do my own thing and wouldn't want to be associated with anyone, especially not Lee Roth. He doesn't have a voice at all, which is fine for the girls, but the problem is he sings like he's got a cock hanging out of his mouth!!"

I can hear the sweet sound of returned abuse already!



RHETT FORRESTER pic by Kevin Hodapp



# KERRANG! COMMUNICATION

Say it loud to Kommunikation, Kerrang!, 40 Long Acre, London WC2

I'VE GOT two complaints to make. Firstly, the coverage (or lack of it) given to groups like ELP, Pink Floyd, Gong and the Nice. I've bought your mag from issue one and all I've seen of the aforementioned bands are two ELP pics, a good Floyd discography and nowt on Gong or the Nice. I know they're not HM but the odd features/pics wouldn't come amiss.

The second concerns the Whitesnake gig, Jan 1, at the Manchester Apollo. In a word, Samson. Thanx. **Micro van Fridge, Bollington, Macclesfield.**

*With regard to the first point, the next issue of Kerrang! should make you very happy indeed.*

WHO'S THIS David Ling Bloke? I was at the Wellington and saw Soldier - they were brilliant! Too loud, he said - a *Kerrang!* reviewer? So what if their lead guitarist looks like Scott Gorham, who gives a shit. I travelled 70 miles to see Soldier play they're London debut and they made the trip totally worthwhile. And as for 'polite applause', the crowd loved it. So sod off Ling and if you're going to review a gig stay till the end, you obviously left after four numbers, 10.30 too late for you? I mean if you wanted to get some sleep why didn't you go to see Marillion at the Venue. **Sid the Stormtrooper, Milton Keynes.**

I JUST had to write to *Kerrang!* because of the Girlschool article in No. 33. If Girlschool are finished in 1983 it will be a disaster. The three Girlschool LPs are classics. Gil Weston is as good as Enid Williams. When I listen to their albums the vocals, drums and guitars are amazing. Many thanks for the stunning picture of Kim McAuliffe because it's not often you catch the eighth wonder of the world. I pray Girlschool come through 1983. Let's hope they go on for years. From Kim's secret admirer. **Steve, Parsley, Glos.**

I MUST inform you that Le Griffe (which means the Claw) are most certainly not French. If your overpaid illiterate reviewer Xavier Russell could be bothered to read the info on the back of the single he would find that Le Griffe hail from Stoke-On-Trent. That's why, to quote Russell "Le Griffe have the decency to sing in English", because they are bloody English.

Anyway, grievance over, I've seen the band twice in Merseyside and they really are excellent live. Try to catch them Russell they'll blow you away. Le Griffe Fan, **Jack Coostow, St. Helens, Paris.**

*Point taken. Xavier (illiterate? Overpaid? - you must know him) now receives an atlas and a smack round the head.*

THANKS TO Howard Johnson for giving some time to Mr. Uli John Roth. I've been lucky enough to correspond with him and I find him to be a truly sincere person in the music business,



DAVID COVERDALE: Saint or Sinner?

though critics may knock him for his musical direction or for leaving a popular band like the Scorpions.

I find a lot of people can't follow Electric Sun's music. It's probably 'cause these people are addicted and totally brainwashed by three chord progression type music with the same boring lyrics like 'Let's Get Stoned Tonight' or 'Backseat Boogie At The Drive-in'. Mr. Uli John Roth will be recognised as an accomplished musician by critics and fans alike. **Darryl, Pearl City, Hawaii.**

I'M VERY sorry to hear of, not only Iron Maiden's loss but also the music scene's loss of probably the best and definitely the most underrated drummer today - Clive Burr. He gave Maiden his all not only on stage (where he never failed to impress) but also on vinyl where he gave us three superb albums. Why he was never given the recognition he so richly deserved I will never know.

It's a sad loss to Maiden fans so thanx for everything Clive. **The Demon, Scotland.**

I FEEL I must write to you to air my views on Whitesnake. The new album was strictly mediocre, even allowing for the internal wrangling of late. After seeing 'Snake at Deeside in '81 I could hardly wait to see them again, so off I went to Manchester Apollo on New Year's Day. But I am sorry to say that like the album the concert was nothing short of a fiasco. After a good start the old favourites were reduced to a parody of their former glory due to the absence of the masterful Marsden. The middle of the set was reduced to a quagmire of uninspired solos, including a very run-of-the-mill Cozy Powell solo including various stage effects that any self-respecting drummer wouldn't find difficulty in performing. Looking back on the concert only something like nine or ten songs were performed which in all honesty is nothing short of a disgrace. **P. Hughes, Nr. Warrington, Lancs.**

IN REPLY to the toad who hurled abuse at David Coverdale and Whitesnake he can go screw himself! To call de 'Snakes a misfit group is indeed a fallacy. Whitesnake are a perfect combination of sheer class. David Coverdale's voice is quite breathtaking, he puts himself totally into his songs. Whitesnake are most definitely going somewhere which is more than I can say about MSG. **Linda, I wish you well.**

I WRITE on behalf of one of my mates and myself to complain about the 'best drummer' award in your recent readers' poll. We are both drummers and we want to know what the bloody hell Cozy Powell and Phil Rudd are doing at no. 1 and no. 2. Cozy Powell wouldn't have half the votes he got if he didn't bring out all his special effects during his solo, if you can call it that. And as for Phil Rudd, he must be one of the most boring, straight, unimaginative drummers in the business.

Me and my mate wanna know why my drumming hero Clive Burr wasn't a joint no. 1 winner along with my mate's drumming hero Neil Peart. If any of your readers had any taste in drummers like they do guitarists, Clive Burr and Neil Peart would easily be joint no. 1.

After all, when I first saw Clive Burr do his drum solo in 1980 I was instantly hooked on his technique and I've been picking up hints and tips ever since. It seems only now he's been recognised as one of the best rock drummers in the country (except when Rush tour and Neil Peart arrives) though most of your readers don't think Clive or Neil are worthy of more than a no. 3 and no. 4 spot. As for my mate, he's rabid about the whole drumming results and would also wish to see Peart and Burr in a joint no. 1 slot.

You might call the whole thing a personal argument but the truth of the matter is Clive Burr and Neil Peart could burn the asses off Cozy Powell and Phil Rudd. Me and my mate despair for your readers. **From Liverpool, two disgusted drummers.**



“a...flawless killer...”

PAUL SUTER - SOUNDS



**'FRONTIERS' THE NEW ALBUM & CASSETTE FROM JOURNEY**

★★★★ LIMITED EDITION POSTER WITH ALBUM ★ 2 EXTRA TRACKS ON CASSETTE, NOT ON ALBUM ★★★★★

“...a big brash power house ...a fusillade of bursting blood vessels...”

PAUL SUTER - SOUNDS



ALBUM: CBS 25261

CASSETTE: CBS 40-25261



**WHAT'S THIS?** Have we sneaked in on a training session involving the rock'n'roll team preparing to take on the likes of Steve Davis and Terry Griffiths in a grand snooker challenge binge?

Well, no, that ain't the scam at all. For one thing the blue-baized table is a pool tool, and not a snooker one. For another, the intrepid group of non-debauched bank clerk rejects pictured here is, in fact, the hammer squad assembled by Thin Lizzy operative Scott Gorham (the bloke on the extreme right) to record his impending solo album.

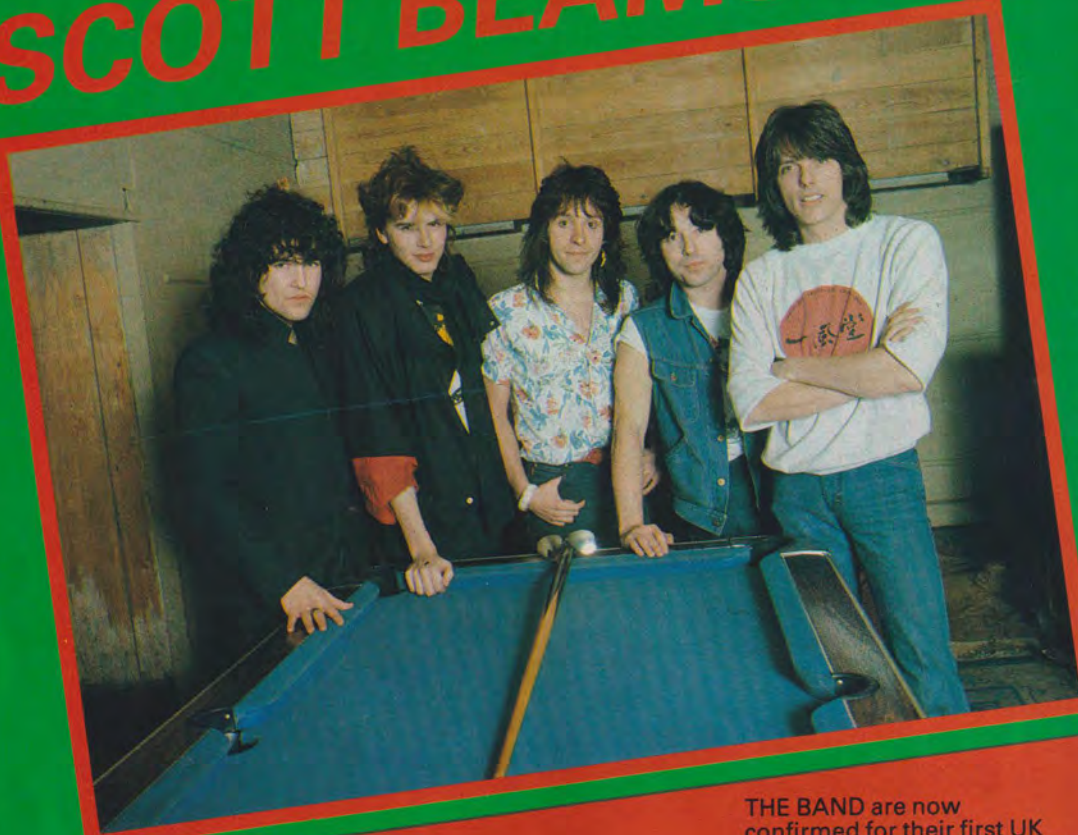
And do you recognise these luminaries? From the left, there's Lizzy keyboardman Darren Wharton; John Taylor, guitarist with Duran Duran (don't blame me, I'm only the typist!); Last Flyte vocalist Bob Hawthorn; former Wild Horses/Electric Sun (and about a hundred others) drummer Clive Edwards; plus the inevitable Mr Gorham (well, it is HIS PROJECT.)

To date, this motley crew have contented themselves with recording some demos, which they hope will lead to a major deal being wrapped up in the very near future. After that, it'll be all systems go, with the LP being cut (probably) in a British studio (nothing like flying the flag, eh?)

What I think we should be told is — does the absence of any balls on the table indicate how the album will turn out?

MALCOLM DOME

# SCOTT BEAMS UP



Pic by George Bodnar

THE BAND are now confirmed for their first UK visit in February, when they'll record their debut album before slotting in a few live dates, their first in Britain. Wendy And The Rocketts may not have the coolest monicker in rock but they're certainly adept at raising temperatures if their record in their Australian homeland is anything to go by.

Wendy Stapleton comes from a background of session work in her native Melbourne, and has a lengthy background of TV and radio jingles prior to the formation of The Rocketts. The definitive line-up was established earlier this year in the form of dual guitars Joey Amenta and Adrian Dessent, bassist Noel Beare and drummer Steve Donald (the only survivor from the original band), and the group have been picking up rave reviews wherever they play (believe me — I've seen the cuttings!!!)

So far there are three singles to Wendy's credit with previous line-ups, plus the first band effort 'Wendy And The Rocketts Live', a six track EP released by the current band in late '82 to much acclaim, not least in these very pages. Wendy's made a couple of cameo TV appearances in her actress alter-ego but the unanimous approval that has greeted her musical achievements so far means that everything bar Wendy And The Rocketts is on hold. PAUL SUTER

# WENDY AND THE ROCKETTS





# OZZY'S NEW BOYS

WELL, HERE it is, folks – the latest additions to the ever-changing Osbourne menagerie.

Featured in the main pic is new guitarist Jakey Lou. Half Japanese, and a resident of LA, 25 year old Lou is rumoured to have been born at Pearl Harbour (scene of that legendary HM gig back in the 1940s!) and, prior to joining up with Ozzy, he was briefly a member of Ronnie 'poison dwarf' Dio's post-Sabbs band.

Lou was also apparently offered a gig with that well-known firm of hairdressers Mötley Crüe, because they rather fancied his coiffure! Needless to say, les Motleys were sent packing to the nearest cosmetic counter as obviously Mr Lou is more into being a rock 'n' roll savage than a prancing advert for hair lacquer. He was also none too keen to join forces with that legendary typing error Dan Dokker.

As for bassist Don Costa (inset), he's 24, and also lives somewhere amidst the smog of LA. Little is known about his past, but from the gentle pose struck in this 'ere piccie, it's obvious that when it comes to bass solos he falls very much into the Edmund Hillary mould – ice picks to the fore!

MALCOLM DOME







# JAGUAR SHOW THEIR TEETH

TREAD ON the accelerator of Jaguar (the car), and you'll find yourself speeding along as if on a smooth magic carpet ride.

Tread on the tail of Jaguar (the big cat), and you'll find yourself facing up to a roaring tirade of sharpened teeth 'n' claws.

Tread through the vinyl output of Jaguar (the HM band), and you'll find yourself invaded by a high-velocity sound that's a cross between the above two descriptions. This Bristolian bunch of bad-assed bandidos spit out the sort of basic, raucous, brain-clanging rock 'n' roll that has become the norm for a whole generation of post punk Metal bands. Yet, unlike the majority of their peers, they deliver the decibels with the occasional hint of CLASS. As drummer (and unpaid manager/booking agent) Chris Lovell proudly proclaims: "I don't think we're better than many of our contemporaries, we just have a better sound than them. One fan at a recent gig of ours perfectly described our style - it's balls with melody."

Jaguar go back some three years. It was in December 1979

that guitarist Garry Peppard and bassist Jeff Cox first put the outfit together. A few months later, after an advert appeared in the local press, Lovell went down to audition for the drum spot. "I got the job, even though I really messed things up that day," he jokingly recalls. Arduous rehearsals followed up until April of 1980, when, with a chappie called Bob Reiss on vocals, the freshly smelted Jaguar went into the studio to cut a demo tape.

At this point, things began to happen rather quickly. A copy of said tape was sent down to the offices of *Melody Maker* as an entry for their 1980 'Battle Of The Bands' competition.

"We did rather well, getting to the South-West regional finals, and finishing fourth out of seven," says Lovell. "Since about 700 bands from our area entered in the first place, I suppose we can claim to have come fourth out of 700! The regional final itself was actually our first gig, and to say my mouth went dry with tension is an understatement!"

Regular gigs in the Bristol/South-West followed, before the band cut a second

demo tape at the end of 1980.

"We then put our two demos together, and sold the six-track cassette commercially through such outlets as *Kerrang!* We got rid of 600 copies in a few months. And not just in Britain. Orders also came in from Europe, America and even Japan."

A copy of the tape was also sent to newly-formed midlands label HM Records, and a cut duly appeared on 1981's 'Heavy Metal Heroes' compilation LP. Now, in retrospect, this album was a perfect representation of what was going on at the time on a British grassroots level HM-wise, in that the majority of the bands were sub-Maiden/Saxon thrashers who boasted a bleak paucity of ideas. In such company, the Jaguar cut, 'Stormchild' (no relation to the track of the same name by the late, lamented Tresspass), was competent. And, following on from this vinyl debut, Jaguar released the single 'Back Street Woman' on the same label in November of '81.

"We sold about 4,000 copies in only 10 weeks, which is good going, right? But the company refused to re-press it, and never gave us a satisfactory

explanation as to why. That's part of the reason why we left them. Apart from that we've still to see any of our due royalties!"

As if label problems weren't enough, Jaguar started off 1982 by parting company with vocalist Reiss.

"The split had been brewing for some time," explains Lovell. "For one thing, during his whole time with the band, he never once wrote a single set of lyrics."

Former Hell Raizer singer Paul Merrill was quickly recruited and, barely five days after joining up (on January 4), he was making his debut at a fairly large HM festival in Holland, where Jaguar (increasingly popular in Dutch circles) were headlining! It was at this gig that the band plighted their troth with Neat Records.

"David Wood, their Managing Director, flew out especially to see us, and offered us a year's contract on the spot."

Something of a swop deal took place, with Jaguar signing to Neat, and former Neat band Bitches Sin going the other way to HM Records. Now, my money then would have been on the latter band to make more impact. But judging by both outfits'



JEFF COX and PAUL MERRILL



GARRY PEPPARD and CHRIS LOVELL

subsequent product, I think my initial opinion was unfounded. Whilst Bitches Sin's debut LP, 'Predator', is by and large awful, Jaguar's first Neat single, 'Axe Crazy' is undoubtedly their best work to date.

Boasting Tygers/Budgie/Priest/Maiden influences ("all of us think Maiden are the best HM band in the country at present - no-one can touch 'em," sighs Lovell in undying praise), it has exactly the right proportions of harsh, grinding lunacy and subtle tunefulness. No wonder it's done well for 'em in the Kerrang! charts.

"It's the most successful Neat single so far, according to David Wood," says Lovell. "And it certainly has had the effect, since release in August, of opening up a few more doors for Jaguar. People like yourself, actually ring US up now, rather than vice versa, and when we go after gigs up and down the country, there's more recognition of our name than before."

In November, the band went into the studios to cut their debut album 'War Games', which will probably be available within a

month. "We were half-thinking of calling it 'The Number Of The Bus!'" jokes Lovell.

This activity will doubtless mean that Jaguar must surely take the plunge into full-time professionalism very soon. At present, Lovell works with his self-employed father on a building site, both Cox and Peppard are employed at Rolls-Royce Bristol, and Merrill is on the dole.

"All of us definitely wanna go pro, and if it were possible we'd do it now. But, at the moment we see no need to rush into things."

But with the increasing number and quality of gigs (three supports at the Marquee with Stampede, the Rods, and Starfighters look likely to be followed very soon by a headliner there) being offered to 'em, Bristol's finest have suddenly found that the audience for their 'good-time HM music' is growing very fast. Yep, this is one Jaguar that's unlikely to remain locked away in the garage for very much longer!

**MALCOLM DOME**

## ARMED & READY

... the hot new bands!



BARBARA PENNINGTON BAND

'BUT WE'RE big in Texas', has often been an earnest plea by assorted rock bands trying to establish a touch of credibility; but who is big and Texan? ZZ Top, JR Ewing and ... one can only assume that Texans have an inbuilt suspicion of local talent that overpowers even the Canadian self-doubt that's only recently begun to give way to genuine recognition.

There's one potential jewel glowing in the Texan darkness, though - a five-piece outfit formed from the ashes of the short-lived Tempest who released one album before splitting up. Vocalist Barbara Pennington and guitarist Jeff Wells have turned their attention to a Metal-pop commercial sound that's irrevocably reminiscent of Toronto's earlier days, full of brightness and sparkle without ever sacrificing an aggressive rock edge. The line-up is completed by keyboards player Danny Deluxe (another man with Tempest connections), bassist Maverick McGarraugh (what a name - the man should be

starring in Dallas!) and drummer Ral St James; they've been together for over a year now working their way around Texas, and were rapidly selected to appear on a 'Talent In Texas' album put together by local radio station KLOL.

The reception to this initial recording was strong enough to justify the band investing in a self-made record, and the four-track EP that appeared earlier this year has enjoyed a respectable amount of airplay, something almost unheard of for an independent release on the highly commercialised US radio network. Currently the band are completing location work for three video tracks being made to offer to MTV, America's 24-hour rock video cable TV station, and thereafter they'll be working on a new EP for release in the near future if some enterprising major hasn't snapped them up for a succession of albums by then.

The band can be contacted at 2036 Paskett, Suite A, Houston, Texas 77092. **PAUL SUTER**



JACKAL

MOST OF the demo tapes I'm sent by hopeful Armed and Ready candidates are to put it mildly naff, with the various guilty parties showing more enthusiasm than musical ability. So it came as a breath of fresh air when I received a demo from this three-piece Nottingham band.

Jackal comprise of guitarist Kev Healey and bassist John Vaiteas, who write and arrange all the material, and 'new' boy drummer Steve Wright who heard about the gig at a funeral of all places!

Although Jackal state that they have no specific influences an

early Rush type feel is shown on the track 'Lords and Laymen', which lasts for 11 minutes (does this herald the return of the epic track?), and the band claim that they play technical melodious rock rather than out and out Heavy Metal.

Another thing apparent is that the band are no five minute wonders, Kev and John have been writing together for three years and they've spent the last eighteen months forming the Jackal concept. Their immediate plans are to record some new demos, then seek out a support slot on a UK tour. **MIKE SMITH**



TANÉ CAIN

